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# THE ILLUSTRATED LONDON NEWS



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# THE ILLUSTRATED LONDON NEWS

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Originally, it was known as the "Savoir Vivre," and, if gaiety be any criterion of a knowledge how to live, its early records certainly justify that name. In the seventies of the eighteenth century the leading clubs vied with each other in giving the most expensive masquerades and *ridottos*, and Gibbon writes of one given by the members of Boodle's that cost 2,000 guineas, a sum not to be measured by the present attenuated value of the coin. "Last night," he says, "was the triumph of Boodle's . . . a sum that might have fertilised a province vanished in a few hours, but not without leaving behind it the fame of the most splendid and elegant *fête* that was perhaps ever given in a seat of the arts and opulence."

And "the most splendid and elegant *fêtes*" of those early days must have been assisted by the spirit of John Haig, for even then this, the *original* Haig Whisky, was as highly prized among the discriminating denizens of London Clubland as it is to-day. It had behind it even then a choice reputation some century and a half old.



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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 24, 1923.

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## THE PHARAOH WHOSE TOMB IS THE CENTRE OF THE WORLD'S INTEREST: A LIFE-SIZE WOODEN PORTRAIT "DUMMY" OF TUTANKHAMEN BELIEVED TO HAVE BEEN USED FOR ROBING PURPOSES.

It is not too much to say that all the world, through the eyes of the Press, watched with intense eagerness the opening of the sealed chamber in Tutankhamen's tomb, which revealed, to those privileged to be present, the first intact sepulchre of an ancient Egyptian king that has ever been discovered. The subject of the above illustration, it will be remembered, has given rise to a

certain amount of controversy. It is described by the discoverers as a life-size wooden dummy of the young king, for robing purposes, carved out of hard wood, painted and gilt, and without doubt a portrait of Tutankhamen. A rival authority has maintained that it is not a "mannikin" of the king, but a portrait-bust of his wife. It is certainly masculine; not feminine.

THE "TIMES" WORLD COPYRIGHT, BY ARRANGEMENT WITH THE EARL OF CARNARVON. PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, EXPEDITION; LENT BY COURTESY OF THE TRUSTEES, THE DIRECTOR, AND MR. LYTHGOE, CURATOR OF THE EGYPTIAN DEPARTMENT.



## The First Unrifled Tomb of a Pharaoh: TUTANKHAMEN'S SEPULCHRE.

By Professor Percy E. Newberry, the famous Egyptologist, Honorary Reader in Egyptian Art, and ex-Professor of Egyptology, at Liverpool University; formerly in charge of the Archaeological Survey of Egypt.

THE discovery of the Royal Tomb at Thebes is unquestionably the most interesting "find" that has ever been made in Egypt. Never before in the history of archaeological exploration has an unrifled royal tomb been found; it may be said, therefore, that every feature of this wonderful discovery is new. From the other royal sepulchres in the Valley of the Tombs of the Kings much was already known about the funeral paraphernalia of a Pharaoh; but

their valuable contents. The low rate of wages received by the people employed in the cemetery frequently occasioned strikes, and these were often on such an extensive scale that gangs of strikers overpowered the Necropolis police and plundered many of the richer graves, dividing the spoil among themselves. There are still extant in our museums records of the prosecution of many of these ancient tomb-lifters, who appear to have lived principally upon the proceeds of their spoil. The confessions of two robbers in the time of Rameses IX. (1130 B.C.) clearly indicate the richness of some of the tombs in gold and other valuable metals. The Valley of the Tombs of the Kings was indeed, at the end of the Twentieth Dynasty, a veritable goldmine; and for generations after the last of the Rameside kings was laid to his rest the inhabitants of West-

protection of a special deity. In the tomb of King Horemheb, Mr. Theodore Davis found a broken Canopic jar box which is possibly somewhat like Tutankhamen's in main design; it had a cornice of



OF THE SIXTH YEAR OF TUTANKHAMEN'S REIGN: A PIECE OF LINEN WITH AN INSCRIPTION.

The inscription reads: "The King Tutankhamen, Beloved of the God Min, Linen of the Year 6."

Reproduced from "The Tombs of Harmhabi and Touatankhamanou"; Published by Messrs. Constable and Co.—Theodore M. Davis' Excavations.

every tomb that had been found up to November of last year had been plundered in ancient times. All the objects brought to light from these rifled sepulchres had been stripped of their gold and other metal coverings, and they had been wilfully smashed to pieces and their fragments scattered about the floors. The chief value, therefore, of Lord Carnarvon's and Mr. Howard Carter's discovery is that it reveals to us a

ern Thebes continued to despoil the Necropolis of its treasure.

The sarcophagus and the coffin with the body of King Tutankhamen within it have apparently not yet been disclosed, but they are certainly within the great shrine, which is said almost to fill the chamber opened on the 16th inst. This shrine is unique. It seems to be composed of a framework of wood which

holds blue-glazed faience tiles within it, and upon these tiles are ornaments and insertions of gold. On one side of this shrine or tabernacle are double doors opening outwards. Inside appears to be a canopy or pall, of some fabric studded with discs of gold. Probably "nested" inside this are three more shrines, and then the sarcophagus. An ancient papyrus, now preserved in the Egyptian Museum at Turin, gives us the plan of the sarcophagus chamber of Rameses IV. (See pp. 298-299.) The pink granite sarcophagus was enclosed in five shrines, the posts of a canopy being shown between the outer shrine and the next.

What the inscriptions on the Tutankhamen shrines



OVER 200 YEARS OLDER THAN TUTANKHAMEN'S: AN OSTRICH-FEATHER FAN OF THE HYKSOS PERIOD (1788-1580 B.C.) FROM KERMA.

An ivory-handled ostrich-feather fan was found in Tutankhamen's sepulchre. The one here illustrated was found at Kerma, Dongola Province, Sudan, by the Harvard Expedition under Professor G. A. Reisner, who says that it belongs to the Nubian group of the Hyksos period. That period ended about 220 years before Tutankhamen's reign.

king's tomb with all its magnificent furniture complete and in position, arranged just as the priests had left it when they sealed up the Pharaoh's sepulchre. That, to the archaeologist, is the most important fact revealed by the "find."

The contents of the tomb make us realise the vast amount of wealth that at one period was buried in the subterranean chambers of the desolate Valley of the Tombs of the Kings. Certainly twenty-five monarchs were interred here, and Tutankhamen was one of the least important of them. His funeral furnishings, wonderful as they really are, probably could not have compared with the funeral outfit of such mighty kings as Thothmes III., Amenhotep III., "the Magnificent," or Rameses "the Great." What a wealth of treasure the huge tomb of Seti I. must have contained! The artistic quality of the objects buried in these sepulchres of the kings of the Eighteenth and Nineteenth Dynasties probably equalled that which is revealed in Tutankhamen's tomb. The fragments of Amenhotep II.'s bow of wood and horn, found by M. Loret, are most exquisitely inlaid; and Amenhotep II.'s glass vases and bowls, although smashed into hundreds of pieces, are marvellous for their beauty of form and colour.

It is no wonder that, during the unsettled state of Egypt under the later Rameside kings, bands of robbers should have begun to plunder the sepulchral chambers of the Royal Necropolis and pilfer them of

tell we have not yet heard. Just within the first tabernacle the explorers found a number of scarabs; these are possibly Tutankhamen's own personal seals, for it was customary to bury personal seals with the deceased. The occurrence of malachite scarabs is particularly interesting, for no others are known of this material.

In a chamber leading out of the east side of the one containing the tabernacle is the Canopic jar box which Lord Carnarvon describes as "one of the most wondrous objects that have ever been unearthed, either in Egypt or elsewhere." In this box will certainly be found the four Canopic jars which contain the viscera of the Pharaoh, for before a body was embalmed the viscera, heart, etc., were taken out of the body, wrapped up in linen bands, and placed in a Canopic jar. Each jar contained a special part of the body, and was placed under the



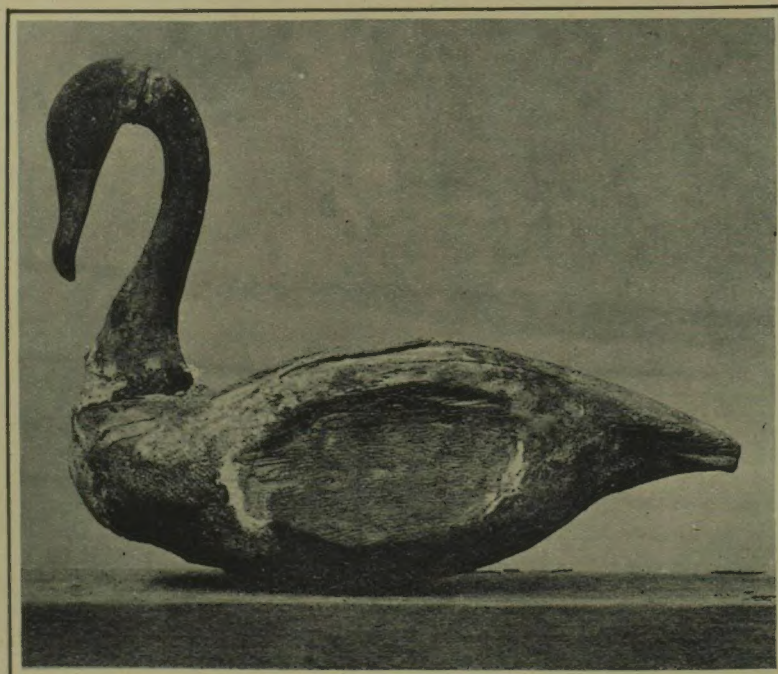
SEAL AND BADGE OF AUTHORITY FOR THE HOLDER OF AN OFFICE UNDER TUTANKHAMEN: A GOLD SIGNET RING ENGRAVED WITH THE KING'S NAME.

This gold signet ring, presented to the Metropolitan Museum of Art, New York, by Mr. Edward S. Harkness, is engraved with the name Tutankhamen. "The king's signet ring," it is noted, in the Museum's "Bulletin," "was presented to the holder of an office as the seal and badge of authority. 'And Pharaoh said unto Joseph, See, I have set thee over all the land of Egypt. . . . And Pharaoh took off his ring from his hand, and put it upon Joseph's hand, and arrayed him in vestures of fine linen, and put a gold chain about his neck. . . . and he made him ruler over all the land of Egypt.' . . . Plenty of the rings carried by minor officials have come down to us, but very few have survived of the massiveness of this one. It weighs as much as four or five large modern signet rings (73.2 grammes), and as we reckon gold there is almost fifty dollars' worth of metal in it. However, it is not at its modern value that we should appraise it. In the standards of its days it weighed just a fraction over eight kedets, and from what we know of contemporary values, eight kedets of gold would purchase at least nine or ten acres of good farming land. Now, in the fertile Nile Valley, that makes a farm large enough to support a fairly prosperous family, and we can hardly suppose that a signet ring that alone could have been sold for a competent living would have been conferred on a nobody."

By Courtesy of the Metropolitan Museum of Art, New York.

royal cobras and torus moulding, and at each corner was sculptured a goddess with outspread wings. (See p. 302.)

The sledge found near the sarcophagus was undoubtedly the one upon which the coffin of the king was dragged to the Necropolis, and the life-size Jackal Standard must have been the one carried by the Anubis priest in the funeral procession. On the walls of the tombs of the Nobles at Thebes there are many paintings which represent funeral processions, and it would be possible to draw up a catalogue of the objects shown being carried to the tomb by the priests that would tally to some degree with the list of objects brought to light in Tutankhamen's tomb. What the boxes contain no one yet knows, and it is fruitless to conjecture.



AKIN TO THAT FOUND IN TUTANKHAMEN'S TOMB: A SWAN STATUETTE FROM THE TOMB OF HARMHABI.

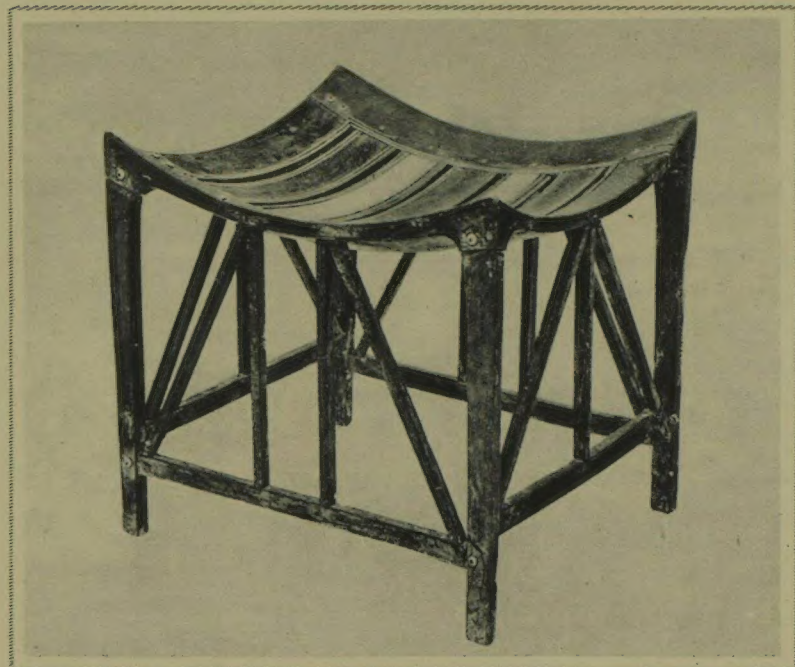
A figure of a swan was found in Tutankhamen's sepulchre. That here shown came from the tomb of Harmhabi, who died about thirty-five years later (c. 1315 B.C.). A similar swan was found in the tomb of Amenophis III. It was intended either for the king to hunt in the other world, or to pilot him over the waters of death.

From "The Tombs of Harmhabi and Touatankhamanou," by Theodore M. Davis; Published by Constable and Co., Orange Street, W.1.

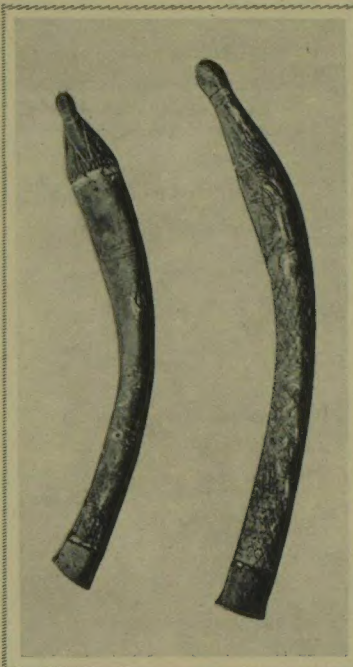


# TUTANKHAMEN TREASURES: THE EARLIEST GLOVE; CHILDREN'S CLOTHES.

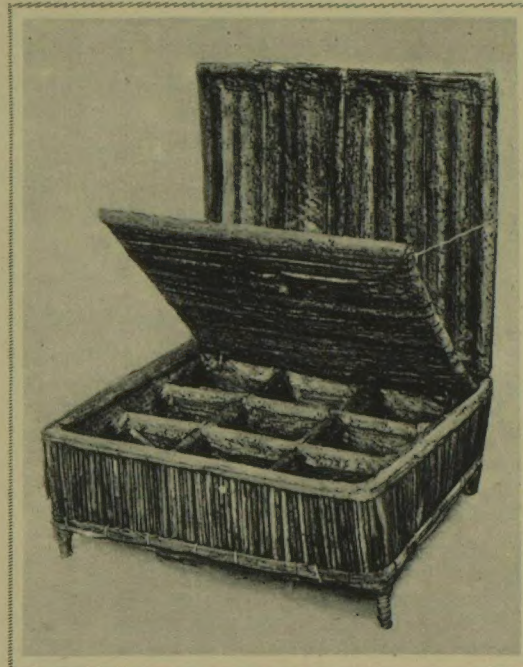
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WITH ITS SEAT INLAID WITH EBONY AND IVORY: A STOOL OF RED WOOD, LIGHTLY BUT STRONGLY CONSTRUCTED IN TRELLIS-WORK.



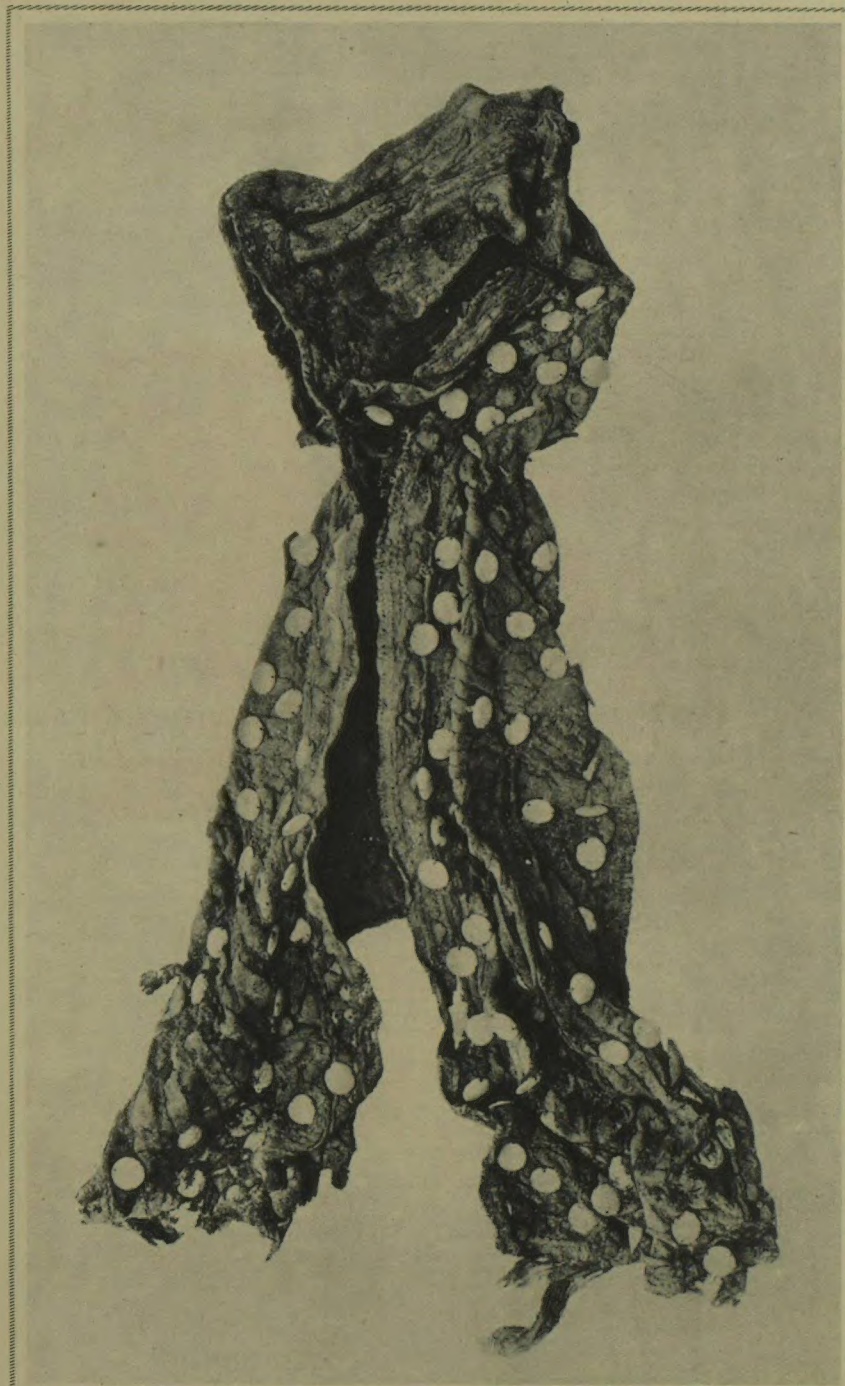
FOR TUTANKHAMEN'S SPORT: GOLD AND FAIENCE THROWING-STICKS, AS USED IN FOWLING.



FOUND EMPTY, DOUBTLESS RIFLED BY ANCIENT TOMB-ROBBERS: A SQUARE RUSH-WORK BASKET WITH A DOUBLE LID AND NINE COMPARTMENTS.



THE FIRST ANCIENT EGYPTIAN GLOVE EVER DISCOVERED, AND THE OLDEST-KNOWN SPECIMEN OF ITS KIND: A CHILD'S GAUNTLET OF LINEN.



MADE OF FINE LINEN FABRIC AND COVERED WITH GOLD SEQUINS OR BOSSES: A SMALL HOOD AND TIPPET, EVIDENTLY MADE FOR A CHILD.

We reproduce on this and following pages some of the first detailed photographs of individual objects found in the ante-chamber of Tutankhamen's tomb. The most interesting of all, perhaps, is the little glove, probably worn by the king as a child, found among the contents of the now famous painted casket, one end of which is illustrated on the next page. A note supplied with the photograph says: "This glove is made of the finest linen fabric, and is unique, not only as a memento of the king's youth, but as the first ancient Egyptian glove ever discovered. Thus it is the oldest specimen known of its kind, and opens up

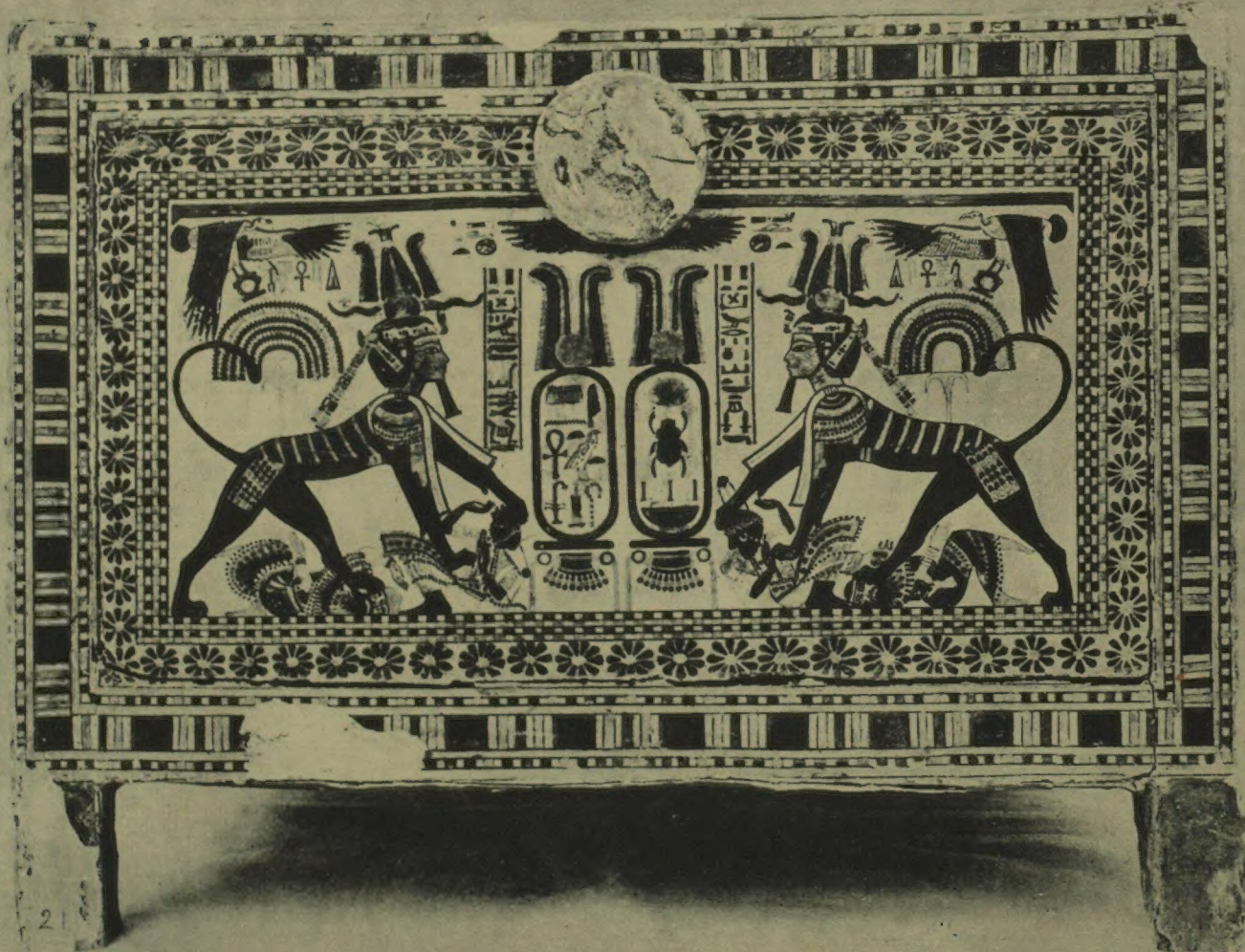
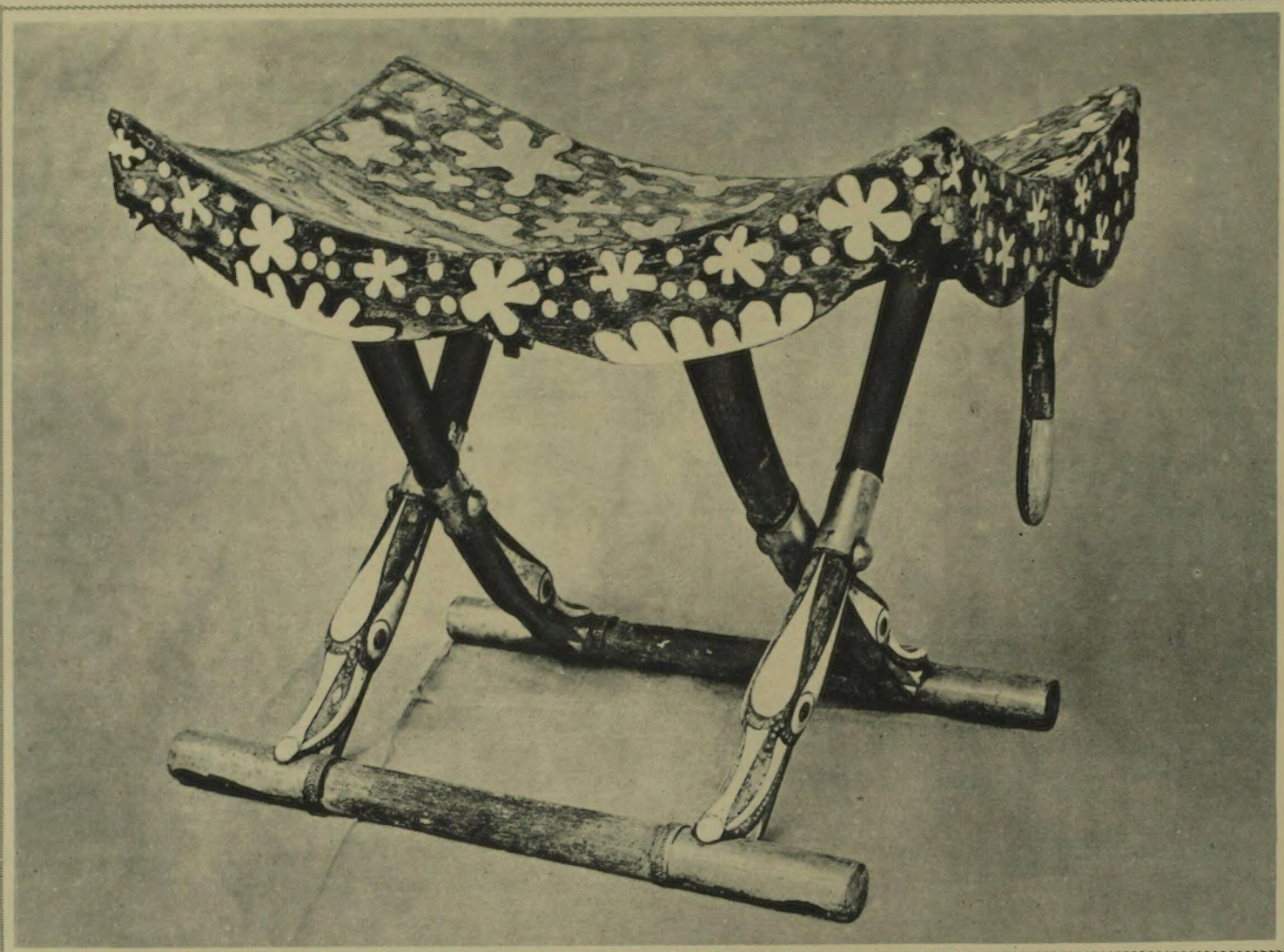
quite new ideas as to the civilisation of the period. From this interesting relic, together with other unique clothing found bundled into the casket, it is evident that royal children cannot have been left nude, as they are commonly shown in the mural decorations of ancient monuments." Another article of child's clothing in the casket was the little hood and tippet also illustrated above. The trellis-work stool of red wood, with its lightness of construction combined with strength, is a fine example of Egyptian craftsmanship. The rush-work basket had apparently been emptied by ancient tomb-robbers.



## TUTANKHAMEN TREASURES: UNSURPASSED EGYPTIAN CRAFTSMANSHIP.

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WITH SUPPORTS  
ENDING IN DUCKS'  
HEADS AND A SEAT  
REPRESENTING THE  
SKIN OF AN ANIMAL:  
A MASSIVE STOOL  
OF INLAID EBONY  
AND IVORY FOUND  
IN TUTANKHAMEN'S  
TOMB—A WONDERFUL  
PIECE OF ARTISTIC  
CRAFTSMANSHIP.



UNSURPASSED IN  
ORIENTAL ART:  
ONE END OF THE  
EXQUISITE PAINTED  
CASKET, REPRESENT-  
ING TUTANKHAMEN  
AS AN ANDRO-  
SPHINX TRAMPLING  
ON HIS FOES;  
WITH HIS CAR-  
TOUCHES; THE  
SOLAR DISK, AND  
THE VULTURE-GOD,  
BUTO.

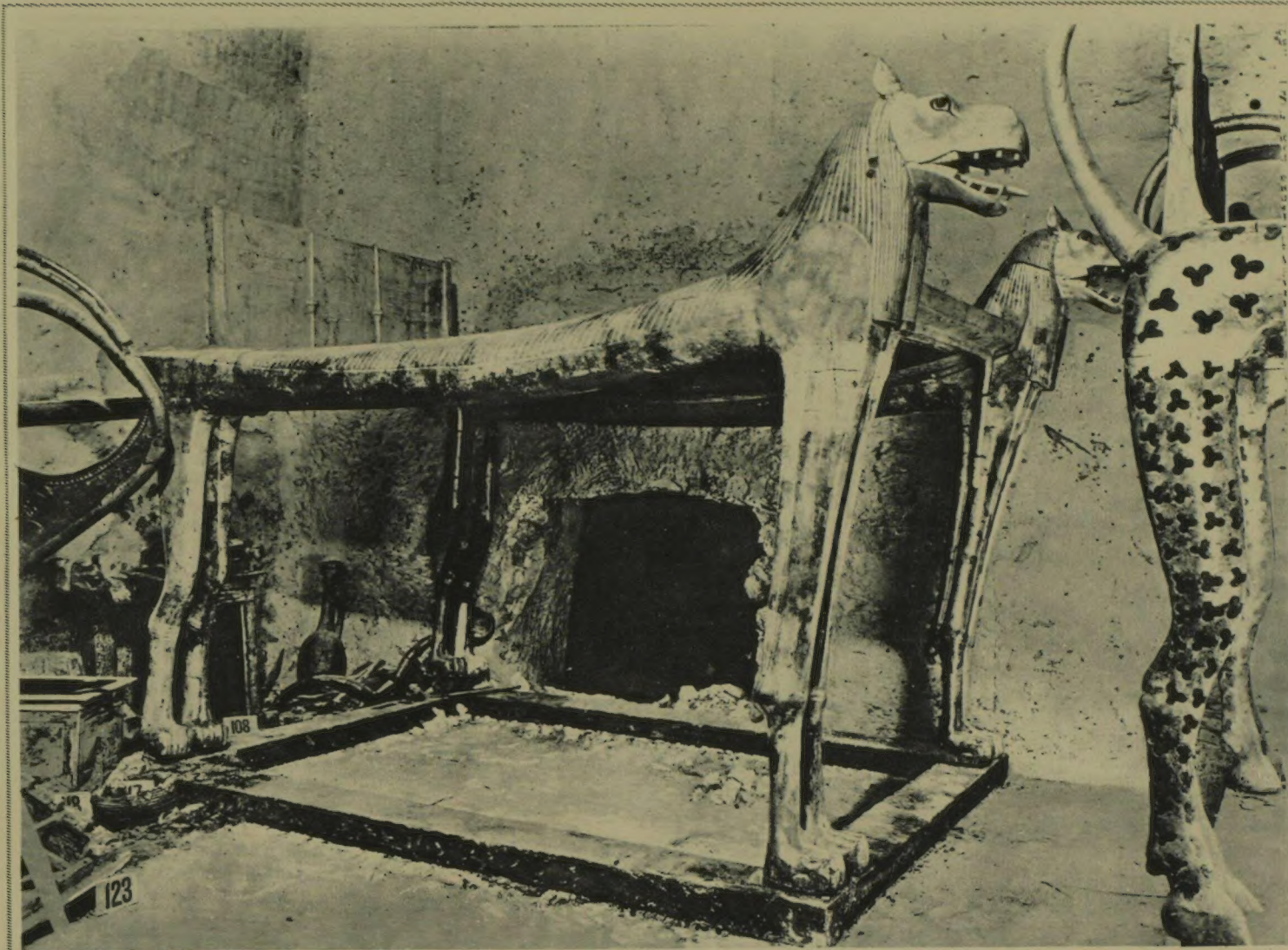
Although we have already illustrated the stool and casket shown above, among other objects found in the ante-chamber of Tutankhamen's tomb, the previous photographs did not give them in their individual completeness, or bring out the consummate detail of their construction and decoration. The stool is of massive inlaid ebony and ivory, with gold mountings, and the seat represents the skin of an animal thrown over the folding supports, which terminate in ducks' heads. The now famous painted casket, whose contents included the child's glove (the earliest one extant) and the hood and tippet illustrated on the previous page, has

been described as surpassing, in beauty of design and execution, anything known in Chinese or Japanese decorative art. The end of it seen above shows two figures of Tutankhamen in the form of an Andro-Sphinx (human-headed lion) trampling on his foes. The Andro-Sphinx typified the union of physical and intellectual power. In the centre are the two cartouches of the king, surmounted by the winged solar disk, while above the Sphinxes is the protective vulture deity "Buto," of Lower Egypt. The painting is done on gesso (a prepared surface of plaster) covering the wooden panels and rails.



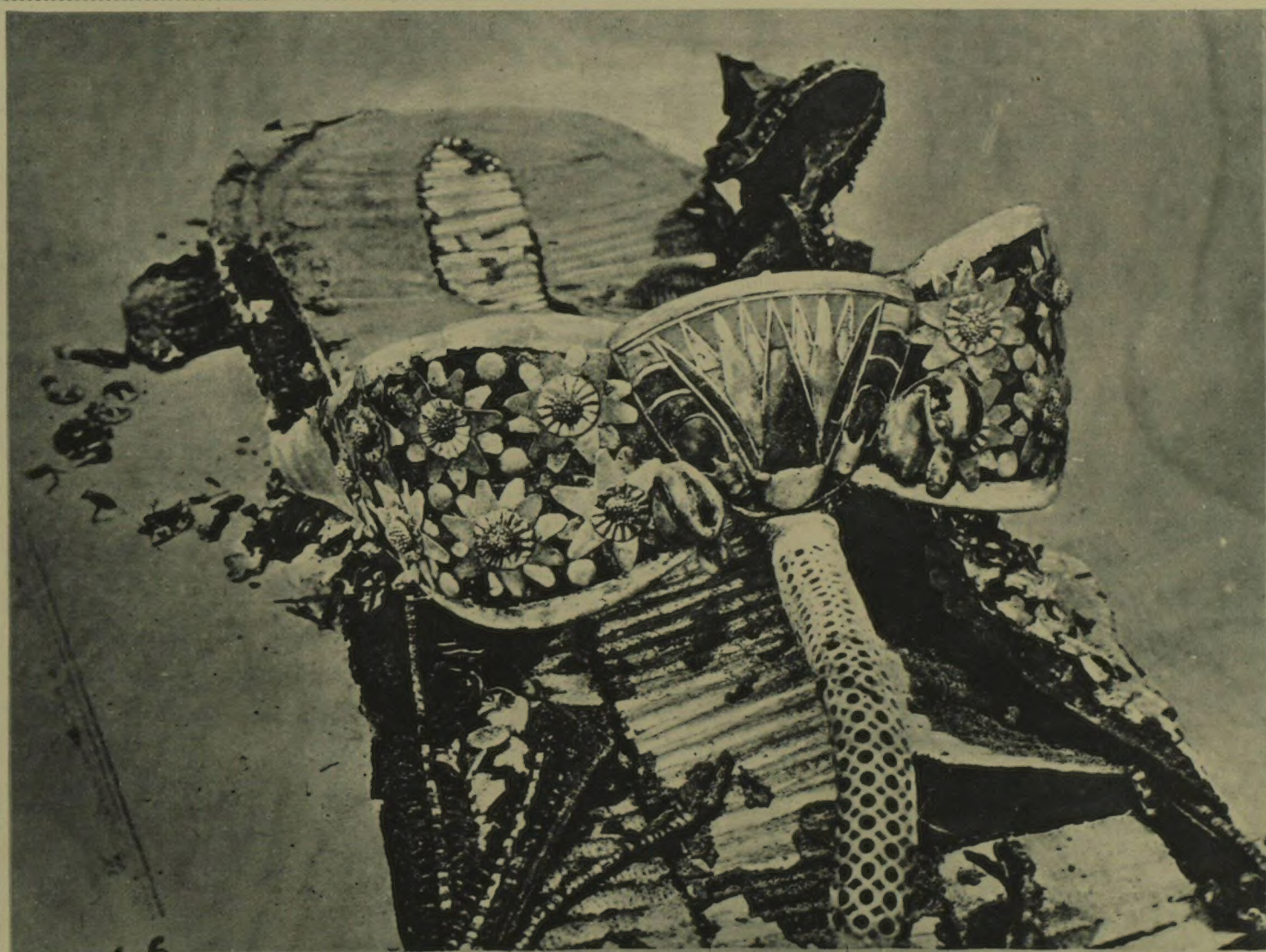
## TUTANKHAMEN TREASURES—AND ROBBERS' HOLE: COUCH AND SANDAL.

THE "TIMES" WORLD COPYRIGHT, BY ARRANGEMENT WITH THE EARL OF CARNARVON. PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, EXPEDITION;  
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SHOWING, IN THE WALL UNDERNEATH, THE HOLE MADE BY TOMB-ROBBERS INTO THE ANNEXE, STILL UNEXPLORED: THE FIRST COMPLETE PHOTOGRAPH OF THE TYPHONIC ROYAL CEREMONIAL COUCH IN THE ANTE-CHAMBER OF TUTANKHAMEN'S TOMB.

ONCE ADORNING THE FOOT OF TUTANKHAMEN OVER 3000 YEARS AGO: ONE OF THE KING'S SANDALS, SHOWING THE EXQUISITE BUCKLE OF INLAID GOLD-WORK, WITH DUCKS' HEADS ON EACH SIDE OF A CENTRAL LOTUS FLOWER.



The photographs hitherto published of the Typhonic royal ceremonial couch found in the ante-chamber of Tutankhamen's tomb showed only parts of the structure. Above we see it in its complete form, after the objects stacked on top and below it had been removed, and can realise its majestic proportions. In the wall behind and underneath it appears the hole made by ancient tomb-robbers, through which they crawled through a sealed door into the annexe of the ante-chamber. This annexe is also full of treasures, the examination of which was postponed until after

the opening of the sealed burial-chamber. Above the hole in the wall is visible some of the sealing still intact. On the right in the photograph is shown the hinder end of the Hathor couch, the sides of which are in the form of sacred kine. The king's sandals, one of which is shown in the lower illustration, had buckles of inlaid gold-work of the most exquisite workmanship. On each side of a lotus flower in the centre of the buckle are two realistic ducks' heads. The rest of the sandal is of gold-work laid on leather, which has mostly perished.



# AKIN TO "TUTANKHAMEN" BOUQUETS: FLOWERS AND LEAVES FROM EGYPTIAN TOMBS; AND A GERMINATING WREATH.

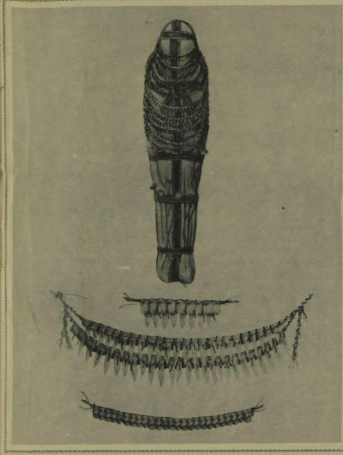
PHOTOGRAPHS 1 TO 5 AND 10 FROM THE COLLECTION ARRANGED BY PROFESSOR PERCY E. NEWBERRY IN THE BOTANICAL MUSEUM AT KEW GARDENS. BY COURTESY OF THE DIRECTOR. SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS."



1. DETACHED FROM A WREATH FOUND IN A TOMB NEAR THEBES, DATING BETWEEN THE 20TH AND 26TH DYNASTIES (C. 1200 TO 525 B.C.); STERILE RUNNERS OF *MENTHA PIPERITA*.



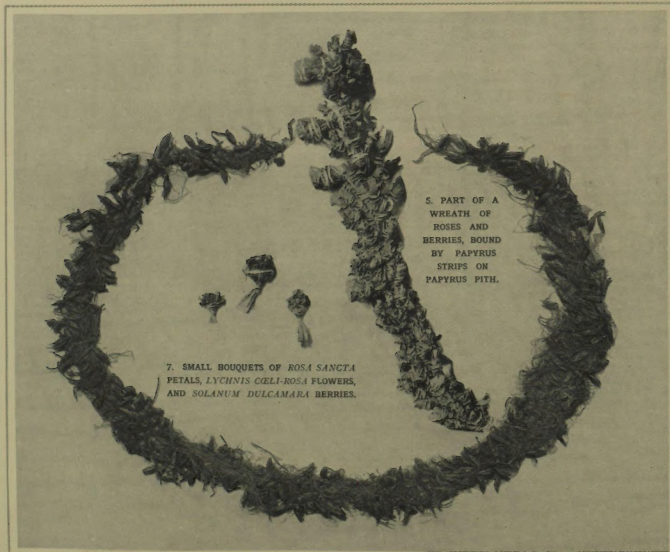
2. FOUND IN THE COFFIN OF RAMESES II. (1292-1225 B.C.); PART OF A WREATH ARRANGED ON LEAVES OF THE DATE PALM.



3. MUMMY GARLANDS: (1.) A MUMMY GARLANDED WITH CORN-FLOWERS; (2.) A GARLAND OF RAMESES II.; (3.) OF AMENHOTEP.



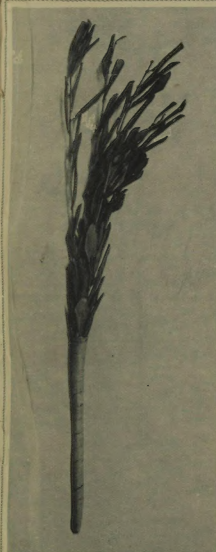
4. FLORAL RELICS FROM EGYPTIAN TOMBS: (1.) VINE-LEAF FRAGMENTS; (2.) WILD CELERY—1200 B.C.; (3.) OLIVE BRANCHES; (4.) *MIMOSA SCHIMPERII*; (5.) SYCAMORE (20TH DYNASTY); (6.) *ALLIUM PORRUM*.



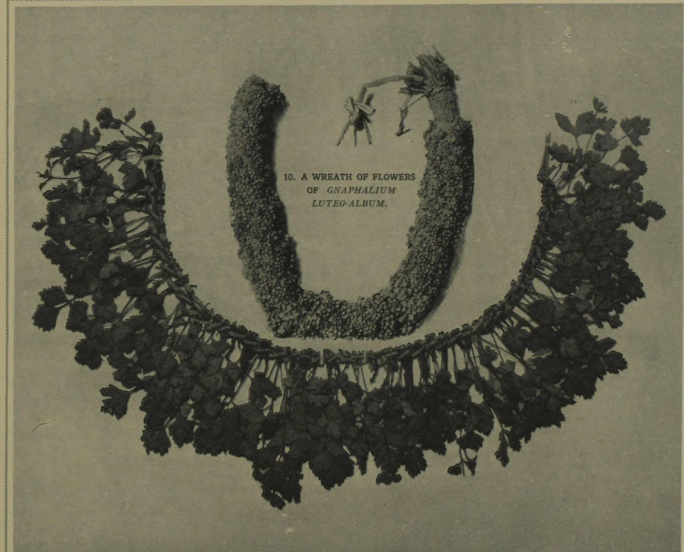
5. PART OF A WREATH OF ROSES AND BERRIES, BOUND BY PAPYRUS STRIPS ON PAPYRUS PITH.



7. SMALL BOUQUETS OF *ROSA SANCTA* PETALS, *LYCORIS CELSIFLORA* FLOWERS, AND *SOLANUM DULCAMEARA* BERRIES.



8. *NYMPHAEA CAERULEA* FOUND IN THE TOMB OF RAMESES II. (DIED C. 1225 B.C.).



10. A WREATH OF FLOWERS OF *ONOPHALIUM LUTEO-ALBUM*.

11. A WREATH OF WILD CELERY FROM AN EGYPTIAN TOMB: A PLANT USED TO GARLAND A MUMMY OF THE 20TH DYNASTY (1200 B.C.) FOUND NEAR THEBES.

More than one funeral bouquet was found in the tomb of Tutankhamen, the withered relics of flowers that bloomed in Egypt some 3300 years ago. On this subject, Professor Percy E. Newberry, who contributes an article on the "great find" to this number, is a recognised authority, for he was a botanist before he became an Egyptologist, and he arranged the collection of flowers and plants from Egyptian tombs in the botanical museum at Kew Gardens, some of which are illustrated above. "Many funeral bouquets and wreaths," he wrote recently, "have been found before the discovery of Tutankhamen's tomb. A large number were found among the funerary objects in the Der-el-Bahari pit, where the royal mummies were discovered in 1881. On an earlier mummy—that of Amenhotep II.—was a small and beautiful bouquet of mimosa flowers. Poppy flowers, with a trace of their colour remaining, have also been found, together with lotus flowers and papyrus. Of Tutankhamen's period some wreaths are known, composed of olive leaves, lotus petals, and the scarlet berries of

the nightshade." Besides flowers and leaves, the Egyptians used to place in the tomb sprouting grain, as a symbol of "life proceeding from death," to aid the re-birth of the dead. Sometimes the grain was made to grow on a figure of Osiris, as more fully explained under our illustrations of the "Germinating Osiris" on page 305 in this issue. The items in photograph No. 4 above are described as follows (from left to right, beginning at the top): (1) Detached fragments from packets of leaves of cultivated vine from a tomb (20th to 26th Dynasty) near Thebes; (2) Leaves and flowers of wild celery from a garland found with a mummy (20th Dynasty, 1200 B.C.) from a tomb near Thebes; (3) Olive branches from a tomb at Gebeten, Upper Egypt; (4) Branches of *mimosa schimperii* from a bundle of these and olive branches, bound together by a strip of date and palm leaves, from a tomb at Gebeten; (5) Sycamore branch from the coffin of a mummy (20th Dynasty) near Thebes; (6) Stems of *allium porrum* from a tomb near Thebes.





By G. K. CHESTERTON.

I AM willing to apologise for appearing so often as a controversialist; but I find it very difficult to avoid a general antagonism to certain general views of life; and such a view generally tends to be embodied in a particular person, at least for a particular period. When I began to write, my antagonist was Mr. Robert Blatchford; then it was Mr. Bernard Shaw; of later years it has generally been the Dean of St. Paul's; and at the present time it is the "Gentleman with the Duster." I have come, by a steady process of slanging and quarrelling, to have a warm respect for Mr. Blatchford, an admiration and affection for Mr. Shaw, and much more sympathy with the tart humours of Dean Inge than I imagined possible at the beginning. So there seems every probability that I may end by embracing the fourth gentleman also, and shedding tears of reconciliation into his duster, instead of a pocket-handkerchief.

But at the moment I feel moved to a renewed protest; for I think he is doing a very dangerous thing. He is giving the wrong reply to Bolshevism. This is a very good thing for the Bolsheviks, but a very bad thing for us who believe that we have better reasons for not being Bolsheviks. The writer in question contributed an article to a weekly paper; an article bearing the breezy title of "Leather-Lunged Lunatics." If the lunacy is indeed too loud, it can hardly be said that such a title sets it an example of quietude. It would be hard to imagine a noisier way of rebuking noise. The writer begins by saying that there are not many such lunatics in England, though he seems elsewhere to be much alarmed by the spread of the lunacy among us. He then goes on for a paragraph to thank the goodness and the grace that on his birth has smiled, and made him in his happy place a little English gentleman with a little English duster. He says we have no bees in our bonnets, and are not discontented or destructive or revolutionary or generally wicked, even as this Frenchman. This is the sort of thing to make an Englishman who loves England tear his hair. For it states the claim of England in precisely that false fashion that makes it most easy to prove it false.

It lays us open to a retort as effective as it is exaggerated, and as inevitable as it is intolerable. The foreign critic of England will naturally reply to such a writer: "No, you have no bee in your bonnet, and possibly not much else in your head. Do you imagine that your chaos of unemployment and your tangle of trade-union quarrels are the envy of the world, that you should explain to us with what prudence and moderation you have brought them about? No, you do not produce revolutionists; you do not produce anything at present except slums and millionaires. We have put thousands of our poor people upon the land as landlords and citizens; and it is they, and not you, who are now the real bulwark against Bolshevism. They are there still, real conservatives with something to conserve. What do you suppose that your tramps and out-of-works have got to conserve? No, indeed; there are no bees in your bonnets. That is why all your swarms of dying insects have no hives and no honey."

Now, that view is unfair, if taken by itself, as the repartee of a foreigner often is, especially when he thinks he is replying to a Philistine and a Pharisee. It leaves out the better elements of England—the humour of the populace, the brotherhood of all

classes in sport and patriotism, the generosity that was the tradition of the gentry, the real tact and instinct for liberty which until lately lingered in our common law. But it is terribly true as far as it goes; and it is thoroughly well deserved by anyone who takes that contemptuous tone in talking of foreign idealists. But the writer proceeds to denounce such idealists in a way that suggests that they are domestic as well as foreign. He goes on to abuse the Labour politicians, not for what is wrong about them, but for everything that is right about them. He does not argue against their Socialistic theory of the State, or raise the real question of whether it would be an emancipation for workmen to make them State servants like soldiers and sailors. He does not point out that the State means only the statesmen, and that the statesmen means only the politicians. He does not ask whether there is not a better alterna-

be not unnaturally inferred that he knows what it is. But it never occurs to him to give us the faintest indication of what it is. It never occurs to him to explain what natural law, or which natural law, or how he knows it is a natural law, or how he knows that it forbids us to feed the hungry, even if it is a natural law. Just as we cannot get over it or under it or round it, it would seem that we cannot define it, and therefore, presumably, cannot deduce from it. What does he mean exactly by this mystical outburst of nature-worship? Does he mean that the present population of the earth cannot, in fact, be supported on the earth, whatever rearrangements we make of resources or environment? If he means that, why does he not say it? And, it may be added, why does he not prove it? It would certainly take a considerable amount of proving. Moreover, if that is what he means, what does he mean by saying that God

forbids him to leave the man out of work to starve? In the light of that observation, I cannot think he means anything of that degree of lucidity, even if of that degree of lunacy. From the rest of his article, I can only suppose that he has some hazy notion drawn from a pessimistic perversion of Darwinism. I can only suppose that he is still the victim of that vague sophistry which said that Socialism—and, indeed, all social reform—must be abandoned because it is inconsistent with something called the Struggle For Existence or with something else called the Survival of the Fittest. It is only very venerable old gentlemen with white whiskers whom we tolerate talking like that nowadays. But when those old men were still comparatively young, all their nonsense was knocked on the head by Huxley himself, who was already a white-whiskered old gentleman also, but by no means a weak-minded one. The great evolutionist easily established the simple truth—that, in so far as there really is or seems to be any such thing as a natural law of inequality, it is the whole business of humanity to get over it, and get under it, and get round it.



LONDON'S FIRST GOOD VIEW OF PRINCESS MARY'S SON: HIS NURSE HOLDING HIM UP TO THE WINDOW DURING A MOTOR-CAR DRIVE IN THE PARK.

Princess Mary's baby was born on February 7, and is thus nearly three weeks old. Londoners had their first good glimpse of him when his nurse took him for a motor drive in the Park on the 17th, and held him up to the window for people to see. He is the first grandchild of the King and Queen.—[Photograph by L.N.A.]

tive in a wider distribution of property, rather than a despotic concentration of property. In short, he does not argue against anything in Socialism that is peculiar to Socialists. He argues only against what is common to Socialists and all ordinary Christian people. He argues against the ordinary moral sentiment at the back of the most moderate reform; and complains of people saying that any man has a right to life and daily bread. He does, indeed, add somewhat hastily: "I do not mean that the man out of work should be left to starve; God forbid." But if God forbids us to leave him to starve, I cannot see what is gained by denying that he has a right to eat.

Then, when we naturally look for some explanation about what does exist, if rights do not exist, he suddenly begins to talk about natural law. He says that what all these wicked revolutionists and sentimentalists will not recognise is natural law. He says that natural law is there; and they cannot get over it, and cannot get under it, and cannot get round it. He represents it as an enormous and impenetrable barrier defying all effort and ingenuity—a sort of Chinese Wall as big as the Rocky Mountains. But if he knows that natural law is there, and that we cannot get over it or under it or round it, it might

the only argument, it would deserve to win. Nobody knows what are the real laws and limits of nature, and everybody knows that his conscience tells him to respect the rights of men. The real argument against Bolshevism is that it emphatically does not respect the rights of men. Indeed, it rather especially refuses to respect what was known in history as the rights of men; what Rousseau and Robespierre would have called the rights of men; what Jefferson and Jackson would have called the rights of men. For the French Revolution and the American Revolution chiefly meant by the rights of men the right to personal liberty and private property and the dignity of a domestic tradition. But, putting aside the historical expression of human rights, it is true of the whole notion of them. What is the matter with Bolshevism is that it swamps all such ideas of individual justice in a sea of impersonal materialism and fatalism. In other words, what is the matter with Bolshevism is that it is slavery. The soul of slavery consists in the fact that it will not treat a man as a moral end in himself, a soul intended to be happy and to glorify God; but will only treat him as a means to an end, whether to serve a machine or support a system or fulfil a "natural law." In short, the "Gentleman with the Duster" is very like a Bolshevik himself.

If this is the only argument used against Bolshevism, Bolshevism will win. Indeed, if that were



# LUXOR PILGRIMS: BY DONKEY AND SEDAN-CHAIR TO "THE TOMB."

PHOTOGRAPHS BY TOPICAL, G.P.A., AND THE "TIMES."



NOW THROGGED BY DAHABEAHS, FELUCCAS, TOURIST STEAMERS, AND MOTOR-LAUNCHES: THE NILE AT LUXOR.



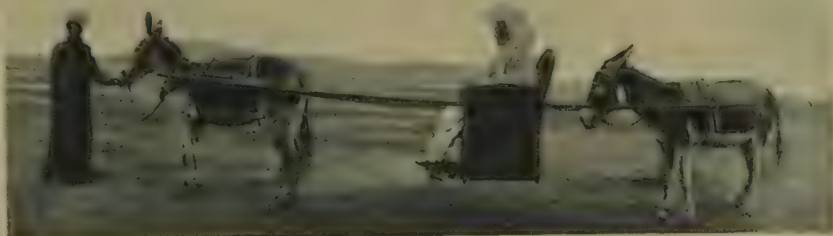
WHERE THE QUEEN OF THE BELGIANS STAYED: THE WINTER PALACE HOTEL AT LUXOR, NOW CROWDED.



THE HEADQUARTERS FOR VISITING THE TOMB OF TUTANKHAMEN: LUXOR AND THE NILE.



THROGGED WITH EVERY AVAILABLE MODE OF TRANSPORT ON THE "OPENING" DAY: THE ROAD THROUGH THE VALLEY OF KINGS.



BY SEDAN-CHAIR, BORNE BY DONKEYS: A PICTURESQUE AND COMFORTABLE WAY OF JOURNEYING TO THE TOMBS.



IN A SEDAN-CHAIR CARRIED BY EGYPTIAN BEARERS: A LADY VISITOR TO THE TOMB OF TUTANKHAMEN IN THE VALLEY OF KINGS.



DISTINGUISHED VISITORS ARRIVING ON DONKEY-BACK AT THE TOMB OF TUTANKHAMEN: LADY RIBBLESDALE AND MR. STEPHEN VLASTO.

The rising tide of pilgrimage to the tomb of Tutankhamen swelled to a flood for the occasion of the opening of the sealed chamber. The authorities commandeered the whole transport facilities of the district to take up distinguished guests and officials to the Valley of Kings. There were herds of donkeys and crowds of donkey-boys, and every horse-drawn or ass-drawn vehicle in that part of the country was mobilised, while the Nile was crowded with all sorts of craft that had brought visitors to Luxor. The Winter Palace Hotel, where the Queen of the

Belgians and her son, Prince Leopold, put up, was full to overflowing. The six-mile road from the river bank opposite Luxor to the tomb in the rocky Valley of Kings was guarded at intervals of forty yards by "Chaffirs" (watchmen) in blue uniforms and fezes, mounted police on horses, mules, or donkeys, and Camel Corps patrols. Among the vehicles that have been used to take visitors to the Valley of Kings is a kind of sedan-chair, such as those shown in our photographs, carried, in one case, by donkeys; in the other by native bearers.



# WITH NILE WAGTAILS AS GUESTS AND NATIVES SEEKING "BACKSHEESH": ON AN EGYPTIAN RIVER "YACHT."

DRAWN BY W. R. S. STOTT.



## ON THE RIVER THAT WILL BEAR TUTANKHAMEN'S TREASURES TO CAIRO: AFTER

Just at present all "roads" lead to Luxor, to which the tide of pilgrimage has set in still more strongly since the opening of the sealed chamber in Tutankhamen's tomb revealed its wonderful treasures. The two principal "roads" to Luxor are the railway and the Nile, and far the pleasantest way of accomplishing the journey from Cairo is by a leisurely trip in a dahabeah (or, dahabiyeh), the distinctive sailing craft of Egypt. As our drawing shows, it has all the amenities of a house-boat, and it affords ideal opportunities for visiting the monuments of Egyptian antiquity, which mostly stand on or near the banks of the river, as well as for studying native life and enjoying the changing colours of the landscape that was once familiar to the Pharaohs. Nor is the natural

## LUNCH IN A NILE DAHABEAH, WITH A FRIENDLY WAGTAIL ON A GUEST'S SHOULDER.

history of the Nile—its animals and birds—without a special interest. The black and white wagtail, for example, is as tame and cheeky as any London sparrow, and, as seen in our illustration, will even settle in the most friendly fashion on the table or on a guest's shoulder. It will be by the Nile that the treasures of Tutankhamen's tomb will, later on, be conveyed by steamer to Cairo, for the river transport will not only involve fewer handings of the packages, since the Cairo Museum stands by the Nile, but will also make it easier to guard against robbery. A dahabeah only sails with favourable winds, and therefore, unless a tug or an auxiliary motor is employed, must hitch up to the bank until the wind is in the right quarter.—[Drawing Copyrighted in the United States and Canada.]

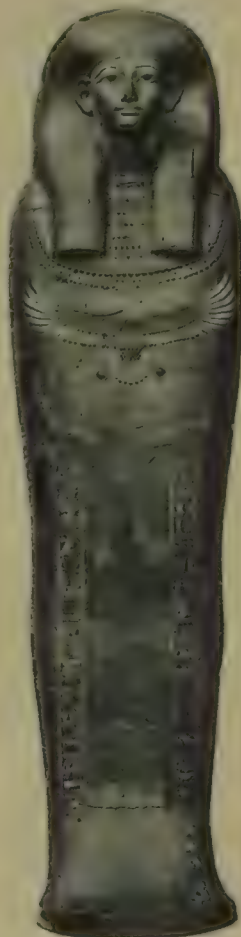


# HOW A PHARAOH WAS COFFINED: TRIPLE CASINGS; A ROYAL MUMMY.

PHOTOGRAPHS 2, 3 AND 4 FROM "THE TOMB OF IOUIYA AND TOUIYOU," BY THEODORE M. DAVIS, WITH DESCRIPTIONS BY PROFESSOR PERCY E. NEWBERRY; PUBLISHED BY CONSTABLE AND CO., ORANGE STREET, W.I. PHOTOGRAPH NO. 1 BY COURTESY OF THE CAIRO MUSEUM.



1. TYPICAL OF THE ROYAL DEAD OF ANCIENT EGYPT: THE MUMMY OF RAMESSES II.



2. A MUMMY CASE: THE INNER COFFIN OF IOUIYA, WHICH WAS ENCLOSED IN TWO OTHERS.



3. MUMMIFORM, LIKE THE OTHERS: THE SECOND COFFIN, WHICH CONTAINED THE INNER ONE.



4. MADE A FEW GENERATIONS BEFORE TUTANKHAMEN: THE OUTER COFFIN OF IOUIYA (WHICH ENCLOSED THE OTHER TWO), WITH A LID, AND DECORATED WITH FIGURES OF EGYPTIAN GODS.

In Egyptian royal burials of the Tutankhamen period the mummy itself was placed in an inner coffin, shaped to the figure; the inner coffin was enclosed in another slightly larger, which in turn was enclosed in an outer, lidded coffin, and this outer coffin was placed in a stone sarcophagus, which also had a lid of stone. The mummy shown above is that of the great king Rameses II., who lived about a century later than Tutankhamen. It is now in the Cairo Museum,

whose catalogue describes him as "probably the Pharaoh of the Oppression. . . . He is supposed to have lived beyond the age of ninety, and to have had 118 sons and at least 50 daughters." The coffins here illustrated are those of Iouiya, father of Queen Tiyl, wife of Amenhotep III., and mother of Amenhotep IV. (Akhenaton), the Heretic Pharaoh. One of Akhenaton's daughters, it may be recalled, was the wife of Tutankhamen.



# A PHARAOH'S TOMB OPENED: A SARCOPHAGUS; TYPICAL ACCESSORIES.

ILLUSTRATIONS NOS. 1 AND 2 FROM "THE TOMBS OF HARMHABI AND TOUTANKHAMANO," NO. 5 FROM "THE TOMB OF THOUTMOSIS IV.," AND NO. 6 FROM "THE TOMB OF QUEEN TITI"—ALL THREE BOOKS BY THEODORE M. DAVIS; PUBLISHED BY CONSTABLE AND CO., ORANGE STREET, W.1.



1. HOW THE BURIAL-CHAMBER OF A NEAR SUCCESSOR OF TUTANKHAMEN APPEARED ON BEING OPENED: THE SARCOPHAGUS OF KING HARMHABI (ABOUT 1350-1315 B.C.), WITH THE LID REMOVED, PROBABLY BY ANCIENT TOMB-ROBBERS, AND SURROUNDED BY CHIPS OF STONE.



2. FROM A TOMB ONCE THOUGHT TUTANKHAMEN'S: A FUNERARY STATUETTE.



3. WITH A HOLE FOR PAPYRUS: A FUNERARY STATUETTE.



4. DEITIES IN ROYAL TOMBS: A LION-HEADED GOD.



5. LIKE THOSE IN THE SEALED SEPULCHRE OF TUTANKHAMEN: A MINIATURE COFFIN WITH A MUMMIFORM SHAWABTI FIGURE.



6. AS USED IN TUTANKHAMEN'S TIME: A TYPICAL CANOPIC JAR, FOR VISCERA.

Photograph No. 1 shows the red granite sarcophagus of one of Tutankhamen's immediate successors, Harmhabi, as it was found in his burial-chamber. The shawabti figure in Photograph No. 2 came from a tomb found in 1906 by Mr. Theodore Davis. The name of Tutankhamen appeared on several objects in it, and it was supposed that he was originally buried there, and that the tomb was afterwards robbed, only a few of its contents being left. No coffin was there. Photographs Nos. 3 and 4 are of statuettes found in the tomb of Amenophis II. No. 3 is interesting as showing how a roll of papyrus was concealed in a cavity,

with a removable lid, in the back of the figure. No. 4 is one of the figures of animal gods found in Egyptian royal tombs. No. 5 shows a typical shawabti figure in a miniature coffin, from the tomb of Thoutmosis IV., and similar to those in the inner store-chamber opening off the sealed sepulchre of Tutankhamen, discovered when it was opened on February 16. The same store-chamber, it will be remembered, contained an exquisite shrine, a receptacle for the usual four Canopic jars containing the embalmed viscera of the king. A specimen of a Canopic jar is shown above in Photograph No. 6.



## THE GREATEST MOMENT IN AN EXCAVATOR'S

A RECONSTRUCTION DRAWING BY A. FORESTIER.



## TYPICAL OF ALL DISCOVERIES OF ROYAL TOMBS BEFORE THAT OF

On opening the sealed burial-chamber of Tutankhamen, the discoverers found, in the words of Lord Carnarvon, "practically the untouched tomb of an Egyptian king." Very different has been the scene that has hitherto presented itself on such occasions, here illustrated by way of contrast. Dr. H. R. Hall, the well-known Egyptologist, writes: "The depredations of the ancient tomb-robbers have usually made serious havoc in the tombs of the ancient princes and kings of Egypt, and, until the discovery of the tomb of Tutankhamen, we had been used to disappointments. Such a disappointment would greet the explorers who have discovered the tomb shown in Mr. Forestier's drawing, a royal sepulchre of the Eighteenth Dynasty, the time of Tutankhamen, that has suffered severely from a visit of tomb-robbers, who have forced the royal sarcophagus and thrown out the inner coffins in confusion in their search for valuables, finally even desecrating the mummy of the prince himself, which lies amid the ruins of his funerary equipment, his Canopic jars and his shawabti figures. Happily, Tutankhamen's tomb has not suffered in this wise. Robbers have, it is true, entered it, but they have done next

## LIFE: THE OPENING OF A PHARAOH'S TOMB.

BASED ON THE EXPERIENCE OF EGYPTOLOGISTS.



## TUTANKHAMEN: A RIFLED SARCOPHAGUS AND DESECRATED ROYAL MUMMY.

to no harm, apparently; having carried off nothing but a few objects, probably of gold and perhaps of the variegated glass so prized at the time." Indicating the details of his drawing, Mr. Forestier says: "The robbers have opened the sarcophagus, and [lifted out the coffin (or rather, coffins, placed one within another), leaving one end of the outer coffin half sticking out of the sarcophagus, while the others have been thrown on the floor, and all the lids are also scattered about. The royal mummy itself has been extracted and the bandages about the chest stripped open in order to discover any jewels or gold. The sarcophagus has been emptied of all its contents, which consist of the four Canopic vases (containing the viscera of the dead) and a number of funerary figures. Garlands of flowers have been torn and scattered; a rope and a lever used by the thieves lie near by (in the left foreground). In the wall in the right background a small opening has been made, through which two explorers are peering by the light of an electric torch." Actual photographs of a triple set of coffins, with Canopic jars, and other accessories, appear elsewhere in this number.—(Drawing Copyrighted in the U.S. and Canada.—C.R.)



## BOOKS OF THE DAY

By J. D. SYMON.

"SOME people have a book by the bed, but I never do." In that disclaimer Mr. Maurice Hewlett parts company with the goodly fellowship of writers who have praised the bed-book. Thackeray leads off with his inseparable Montaigne and Howells; Mr. Birrell's chief favour falls on George Borrow; and Agnes Repplier, who is the delicately elaborate eulogist of the books that come most comfortably to hand and eye in the dozy hours, adds to Thackeray's chosen pair Lamb, Madame de Sévigné, Jane Austen, select chapters of Richardson: for poetry—Wordsworth in part, and, supreme save Coleridge's "Christabel" as conductor to the ivory gate, "The Eve of St. Agnes."

Yet Mr. Hewlett, if he does not practise reading in bed, allows himself to theorise about it very prettily. If he had the agreeable vice, he would follow Thackeray and put Montaigne under his pillow; Lamb, too, or a volume of the "Tatler" and "Bagehot for the elderly." For the rest of the discussion and much more you must go to "EXTEMPORARY ESSAYS" (Milford; 6s. 6d.), which will convince you that, if Mr. Hewlett has not himself the humour of reading in bed, he is sure to be a cause of it in others.

The publishers' current lists contain a good half-dozen books that may very well beguile the last hour of wakefulness. And even if one is not a reader in bed, one may, with Leigh Hunt, like to have some of these volumes on the window-sill to be seen the first thing in the morning. L. H. foreswore reading in bed by candle-light, "because he had once received a startling lesson that way." Mr. Hewlett, giving a different reason for his abstention, hints at no hair-breadth 'scapes, but who knows what fiery secrets of his cubicular past he may have glossed over? In so good a bookman, his denial is something suspicious. Matthew Arnold only glances at reading in his "Advantages of an Occasional Day in Bed"; he has nothing to say about the literature of the dozy hours, and for the temporarily bedridden he is inclined to prescribe complete inaction, although he hints at some long-desired novel or poem or biography, and (O Jupiter Tonans!) back numbers of the *Times*!

Among the newer bed-books, or pillow-books, I would recommend Mr. Edward Shanks's "FIRST ESSAYS IN LITERATURE" (Collins; 12s. 6d.), not as a soporific, but as a discursive companion who will make you pleasant talk until you feel ready to put out the light and surrender yourself to dreams. Mr. Shanks gives you plenty of that "exercise" (though different in kind) which Mr. Birrell tells us George Borrow gives him as a prelude to "slumber healthy and calm."

Talking of slumber and Mr. Shanks's book in the same breath reminds me that one of his reviewers has been nicely caught napping. Well, we know what even Homer sometimes does, and it will not do to be too hard on a usually well-informed writer whose swingeing style is hardly to be mistaken. But it is very surprising that anyone who follows the reviewer's craft in a responsible journal should ask, "Who is Roderick Hudson?" and beg Mr. Shanks to send him an enlightening postcard. If it is a joke, the point escapes my dullness. Yet this blank in knowledge may be commoner than one would think. After reading the review, I had the curiosity to look up Henry James in a useful and usually infallible little handbook, and lo! "Roderick Hudson" was omitted from the list of the author's works. And such an omission!

Agnes Repplier's shelf of bed-books had "no room for self-conscious realism picking its little steps

along; nor for Socialistic dramas hot with sin, nor ethical problems disguised as stories"—nothing, in a word, unrestful. And so, although there are capital items in Mr. Arnold Bennett's "THINGS THAT HAVE INTERESTED ME" (Chatto and Windus; 7s. 6d.), and passages, such as the essay on "Attire," that would read very flatteringly at the witching hour, still Mr. Bennett's style is something too much of the hot gospeller's—cudgelling, rather than persuasive; and I would choose among his pages very warily if I took him upstairs with me after the good-nights were said. But, although a book may not be the ideal bed-fellow, that is no condemnation. A good bed-side manner is not given to every essayist. After noting her exclusions, Miss Repplier concedes that these things are "all admirable in their way, but they are not the books which the calm Hermes [the patron of the shelf at her bed's head] takes under his benign protection."

Books which "may send a man to sleep with a smile on his lips" were Andrew Lang's prescription for a literary sleeping-draught. To him Pepys' Diary was "the very prince of bedside books." The older writers have; it but among the very new I think the late Sir Walter Raleigh's "LAUGHTER FROM A

able a footnote to history deserves, you will have done the book no injustice, and the preliminary dipping-in will provide a piquant relish to the square meal.

With the Page Letters there hobnobbed on the counterpane another volume which had good right to that companionship. The two books are to some extent complementary. On one side lay the life-story of a great American citizen who served as United States Ambassador to the Court of St. James's; on the other lay what is probably the last work we shall have from the pen of a famous Briton—to be precise, a famous Scotsman—who served with high distinction as British Ambassador at Washington. The actual touch made by the two books is, as far as personal reference goes, one-sided. For "MEMORIES OF TRAVEL," by the late Viscount Bryce (Macmillan; 12s. 6d.), gave the author no opportunity to touch Anglo-American diplomacy. Mr. Page's "Life" however, contains illuminating side-lights on Lord Bryce. Writing in September 1915 to Colonel House, Mr. Page remarks that "Bryce is very sad [over our relations with the United States]. He confessed to me yesterday the utter hopelessness of the two peoples' ever understanding one another."

Page considered that Lord Northcliffe knew the United States "better than any Englishman that I know except Bryce." Both Bryce and Northcliffe are represented as much concerned about the trivial Notes sent by the United States. In one of his epigrams, Page, by the way, hits off "The Lord of Yellow Journals" as he called him, with shrewd insight: "I regard Lord Northcliffe less as an entity than as a symptom."

Lord Bryce was a frequent visitor at the United States Embassy. Very charming in its bookish flavour is the glimpse Mr. Hendrick gives us of Mr. Page's "informal meetings with his closer favourites, for the most part literary men."

Here Page's sheer brilliancy of conversation showed at its best. Lord Bryce, Sir John Simon, John Morley, the inevitable companions, Henry James and John Sargent—"What things have I seen done at the Mermaid"; and certainly those gatherings of wits and savants furnished as near an approach to its Elizabethan prototype as London could then present.

On Page the literary man, editor and publisher, the last word is in all likelihood O. Henry's: "Page could reject a story with a letter that was so compli-

mentary and make everybody feel so happy that you could take it to a bank and borrow money upon it." The letter of urbane rejection is not unknown in Fleet Street and the regions adjacent, even in these brusque days, but I have never yet met the victim who could raise a loan upon the strength of it.

Viscount Bryce's sketches of travel reveal that side of his rich personality and accomplishment which was more fully reflected in his "Transcaucasia," his "South Africa" and his "South America." Perhaps no man since Gladstone fulfilled so completely the Renaissance ideal of the universal scholar. He was at home in every subject, and whatever he touched he adorned with choice and exhaustive learning. But he was a man of the open air as well as a man of the study, and these impressions come to us through the eye and hand of a great lover and shrewd observer of nature. The historian has his footnote for the traveller at every opportunity, and once at least he expands into more than a footnote—the profoundly interesting essay on "Suvaroff's Alpine Campaign," the fruit of a tour undertaken in 1884 with Edward Bowen of Harrow. Whether for continuous reading or desultory dipping into at bedtime, "Memories of Travel" is a book to keep in mind.



A GREAT FRENCH PAINTER WINS POSTHUMOUS FAME AS A SCULPTOR: BRONZE FIGURES OF HORSES IN MOVEMENT MODELLED BY DEGAS—AN ARTISTIC REVELATION NOW ON VIEW IN LONDON.

Degas, the great French painter, who died in 1917, has been revealed since his death as also a sculptor, or rather, a modeller, of the first rank. Few even of his intimates knew that, for the purposes of his pictures, he made many models of figures in movement, such as horses and ballet dancers. The complete set of seventy-two works has just been acquired at a high price from his family, and placed on view for six weeks at the Leicester Galleries in Leicester Square. This exhibition is an important artistic event. The original wax and tallow models were preserved in Paris during the war by Degas's friend, M. Adrien Hébrard, the founder, who cast them in bronze. It may be recalled that paintings left by Degas realised over £500,000 at auction sales in Paris.

By Courtesy of Messrs. Ernest Brown and Phillips, the Leicester Galleries.

CLOUD" (Constable; 21s.) has come to stay among books delicious to savour in sippets as one drops happily over to sleep. To this I must return another day.

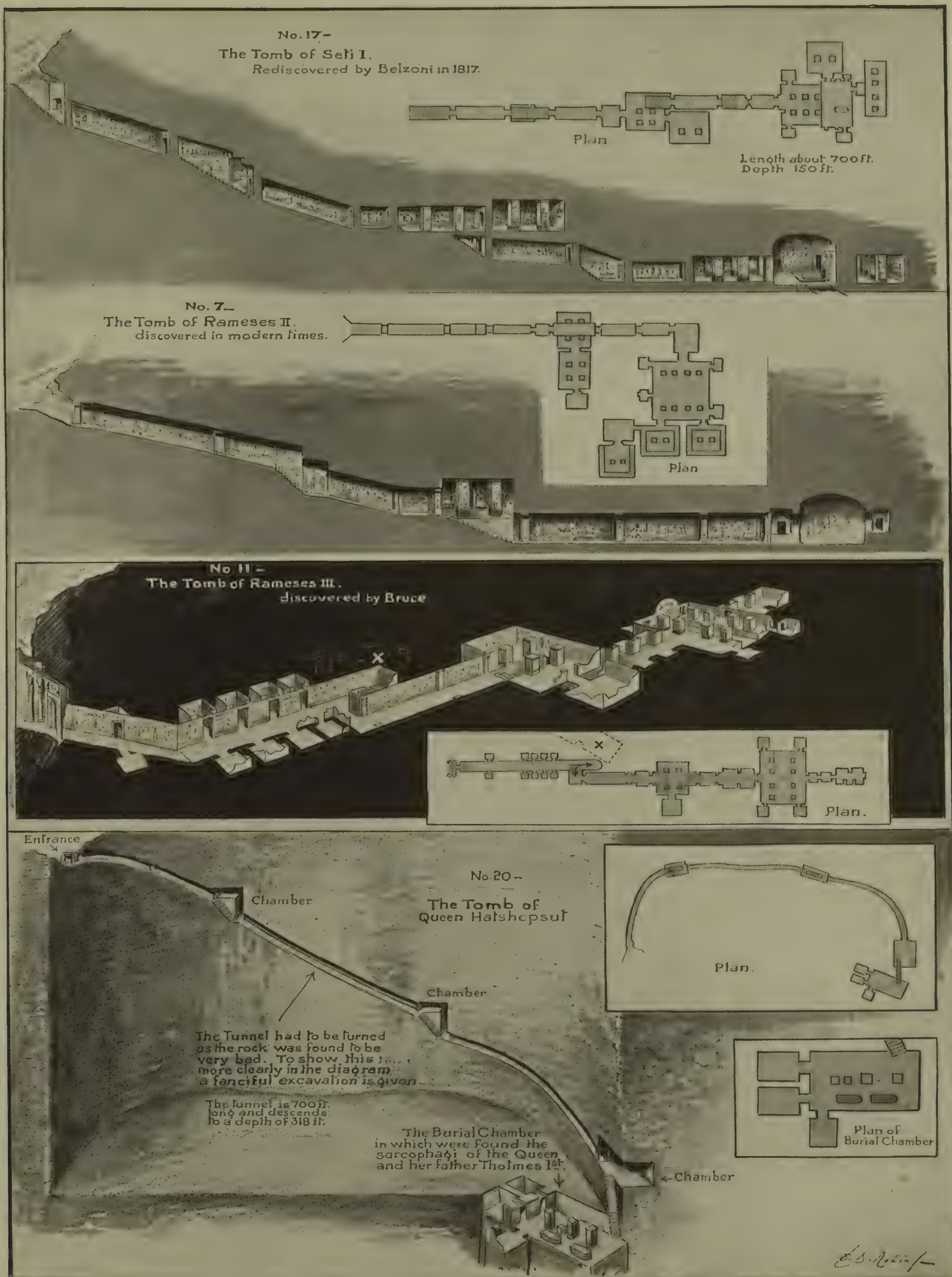
On the formidable side, perhaps, for a bed-book, but still with many of the right bed-book qualities, is the truly delightful "LIFE AND LETTERS OF WALTER H. PAGE," by Burton J. Hendrick (2 vols., Heinemann; 36s.). Although these memoirs of the admirable Ambassador who laboured to preserve and promote Anglo-American friendship during the war years are concerned not a little with questions of high policy, and therefore demand, in strict justice, a keener attention than the reader can usually give in the dozy hours, yet the correspondence of the publisher-diplomat, in its easy familiar and more anecdotal vein, makes excellent desultory reading.

If the virtue of the bed-book be that it shall be a gentle soporific, then perhaps Mr. Page's writing is too stimulating to be the ideal literary nightcap, but it fits very well, for all that. I have taken it to bed; so I know. No matter where you open the book, you are sure of some good thing, epistolary or biographical; and if you keep faith, and in waking hours read these memoirs systematically, as so memor-



## ROCK-TOMBS IN THE VALLEY OF KINGS: DUG DEEP TO BAFFLE THIEVES.

DRAWN BY W. B. ROBINSON.

HOW ALL THE PHARAOHS (INCLUDING TUTANKHAMEN) OF THE 18TH, 19TH, AND 20TH DYNASTIES WERE BURIED:  
TYPICAL TOMBS OF EACH OF THESE DYNASTIES, TUNNELLED IN THE ROCKS OF THE THEBAN HILLS.

The Valley of Kings, near Thebes, where the tomb of Tutankhamen was found, became the royal burial-place of the Pharaohs early in the Eighteenth Dynasty, and continued so for 450 years, until the end of the Twentieth Dynasty. The first king buried there was Thothmes I. (about 1500 B.C.), and the last, Rameses XII. (about 1100 B.C.). It is believed that all the royal tombs in the Valley have now been found and excavated. The above diagrams, representing typical tombs of the three Dynasties in question—those of Queen Hatshepsut (18th),

Seti I. and Rameses II. (19th), and Rameses III. (20th)—show the great length and depth of the rock-tunnelling, and the elaborate construction designed to guard against robbery. The tomb of Rameses III. was driven into another tomb, that of Amenmeses, the position of which, though he had been dead only six years, there was apparently no one alive to know. Our diagram shows the tomb of Amenmeses by dotted white lines, and the deflected course taken from that point by the tomb of Rameses III.—[Drawing Copyrighted in the United States and Canada.—C.R.]



## CONTEMPORARY WITH TUTANKHAMEN "FINDS": EXQUISITE FAÏENCE.

REPRODUCED FROM ILLUSTRATIONS BY MR. HOWARD CARTER IN "THE TOMB OF LOUIYA AND TOUIYOU" BY THEODORE M. DAVIS; PUBLISHED BY MESSRS. CONSTABLE, ORANGE STREET, W.C.2

THESE two exquisite coffers, with faïence similar to some in the tomb of Tutankhamen, were found by Mr. Theodore Davis in the tomb of Louiya and Touiyou, the parents of Queen Thyi, who was the wife of Amenophis (or Amenhotep) III., and mother, by him, of Amenophis IV., later known as Akhenaton, the Heretic Pharaoh, whose daughter Tutankhamen married. The upper coffer shown on this page consists (to quote the late Sir Gaston Maspero) of "a cavetto cornice and a frieze of blue glazed tiles, enriched with hieroglyphic inscriptions formed in gilt gesso in low relief. A curved segmental lid rests on the top of the cornice. Around the ends and sides of the lid is a border of rectangles, encrusted with pieces of ebony, ivory, stained red ivory, and blue glazed faïence. Within this border are two panels of blue glazed faïence divided across the middle and decorated with designs in gilt gesso, the upper half with the cartouches of Amenophis III., surmounted by double feathers and the sun's disc with uraei. The cavetto cornice is in stucco-gilt, and the frieze consists of a panel of blue glazed faïence tiles, with, on either side of the coffer, the titles and names of Amenophis III., and on the ends the titles and names of Queen Thyi, the whole being bordered above and below by a band of encrusted coloured rectangles, similar to those on the lid. The space between the frieze and the cross rail below it is filled in with pierced ornament, consisting of a series of signs carved in wood and gilt, and backed by stained red linen of very fine texture. The angle-posts and rails are encrusted on the outer faces with bands of coloured rectangles. On the lid and on one end of the coffer are wooden knobs, around which the string to secure the lid was fastened." It seems a pity that some standard spelling of ancient Egyptian names cannot be adopted. At present they possess, like Cleopatra, infinite variety. Thus, in one and the same book, the same king is called Amenophis and Amenothès; while other writers spell his name as Amenhotep. Similarly, Thothes is variously described as Thutmose, or Thoutmosis. These discrepancies provide unlimited pitfalls for the unwary.



BEARING THE NAMES OF AMENOPHIS III. AND QUEEN THYI, PARENTS OF TUTANKHAMEN'S FATHER-IN-LAW, AKHENATON: A BEAUTIFUL INLAID COFFER WITH BLUE-GLAZED FAÏENCE TILES.



IN the book from which the two illustrations on this page have been reproduced—namely, "The Tomb of Louiya and Touiyou," by Theodore M. Davis—notes on the objects found are supplied by the late Sir Gaston Maspero. His description of the beautiful example of Egyptian craftsmanship shown in the lower illustration is as follows: "Coffer raised on four legs, consisting of a cavetto cornice and a frieze of blue glazed faïence tiles, enriched with hieroglyphic signs symbolising 'Life, Stability, and Power,' formed in gilt gesso in low relief. The top is in two folding leaves, hinged at either side and opening in the centre, and decorated with a painted design of two figures kneeling upon a sign and bearing upon their heads the cartouches of Amenophis III. The angle-posts of the coffer are carried down to form the legs, which spread slightly towards the feet. Immediately below the frieze the whole construction is strengthened by a system of cross-bracing, in the form of king and queen post trusses. This form of construction combines the maximum of strength with the minimum amount of material. Upon the lids are fixed wooden knobs, inscribed with the names of Amenophis III., and on either side of these knobs are wooden bolts running in copper-wire hoops. Height, 51 cm. Length, 53 cm. Breadth, 42 cm."

WITH HIEROGLYPHIC SIGNS, SYMBOLISING "LIFE, STABILITY, AND POWER": A DECORATED COFFER BEARING THE NAME OF AMENOPHIS III., FATHER OF THE HERETIC PHARAOH.



## THE PILGRIMAGE TO LUXOR AND TUTANKHAMEN'S TOMB: ON THE NILE.

FROM THE PAINTING BY FRANK H. MASON, R.B.A. (COPYRIGHT.)



ON THE GREAT WATER-WAY TO TUTANKHAMEN'S TOMB: A SAILING DAHABIYEH GOING UP THE NILE,  
DOWN WHICH THE KING'S FUNERAL TREASURES WILL BE BORNE TO CAIRO.

Dahabiyehs and steam-boats have brought numerous visitors up the Nile to Luxor, to see the wonders of Tutankhamen's tomb. Along the Nile also the king's funeral treasures will be conveyed downstream to Cairo, in a special steamer to be provided by the Egyptian Government. Transport by the river has been decided on, in

preference to the railway, as involving fewer handlings of the packages (for the Cairo Museum adjoins the Nile), and also as affording easier means of protection from theft. Owing to the amount of work still to be done at the tomb, there will not be enough cases ready for the journey, probably, until towards the end of March.



# THE TABERNACLES OF TUTANKHAMEN PARALLELED: YELLOW RECTANGLES INDICATING "NESTED" SHRINES.

REPRODUCED (TOGETHER WITH THE DETAILS) FROM THE COLOURED REPRODUCTION IN "THE JOURNAL OF EGYPTIAN ARCHEOLOGY," PUBLISHED BY THE EGYPT EXPLORATION FUND.



W. THE FOURTH CORRIDOR. Three others preceded it towards the entrance of the tomb. The Turin papyrus is a fragment. "An examination of the plan drawn on the *recto* (the side where the upper fibres are horizontal, or rather, are at right angles to the *verso*) shows that the upper half is intact as far as it goes, but that very little is preserved below the longitudinal axis of the tomb depicted. Nothing is lost to the left. . . . The internal testimony of the hieratic legends, as well as comparison with the original tomb, proves that three corridors similar to that marked W. have completely perished on the right."

W.a. DOOR. Inscription: "Its door is fastened." This was appended to the four double doors of W, X, Y, and Z, but not to the single doors, Z.d., Z.e.

W.b. INSCRIPTION ALONG CORRIDOR. "[The Fourth Corridor], of 25 cubits; breadth, of 6 cubits; height, of 9 cubits and 4 palms; being drawn with outlines, graven with the chisel, filled with colours, and completed."

W.c. BEGINNING OF SARCOPHAGUS-SLIDE. The inscription within the inner lines marking the beginning of the slide is: "The slide, of 20 cubits; breadth, of 5 cubits, 1 palm." The sarcophagus-slide was a subway cut below the level of the floor and leading down to the burial chamber.

W.d. A "CHAMBER"; OR, NICHE. Inscription: "This chamber, of 2 cubits; breadth, of 1 cubit, 2 palms; depth, of 1 cubit, 2 palms." This was a niche cut in the wall at no great height from the level of the floor. Probably there was one opposite. It was doorless.

X. THE HALL OF WAITING.—X.a. DOOR.

X.b. NAME OF CHAMBER. "The Hall of Waiting, of 9 cubits; breadth, of 8 cubits; height, of 8 cubits; being drawn with outlines, graven with the chisel, filled with colours, and completed." "The name, 'Hall of Waiting,' was intended to designate the place where relatives, courtiers, and subjects might wait before being admitted to the august presence of the Pharaoh." It may be that the word "Waiting" alludes to a closer way to some particular phase of the burial rites: that is beyond our knowledge.

X.c. END OF THE SARCOPHAGUS-SLIDE. The inscription reads: "End of the Sarcophagus-Slide, of 3 cubits." Mr. Carter has proved that the measurement refers to the end of the slide projecting beyond the entrance to the Sarcophagus Chamber.

Y. THE SARCOPHAGUS CHAMBER; THE HOUSE OF GOLD.—Y.a. DOOR.

Y.b. THE "HOUSE OF GOLD" DESCRIBED. Inscription, describing the whole chamber: "The House of Gold, wherein One rests, of 16 cubits; breadth, of 16 cubits; height, of 10 cubits; being drawn with outlines, graven with the chisel filled with colours, and completed; and being provided with the equipment of His Majesty (he lives, prospers, is in health) . . . ."

GENERAL NOTES AS TO THE PLAN.

THE WHOLE OF OUR INFORMATION IS TAKEN, AS NOTED ELSEWHERE, FROM THE

VERY VALUABLE ARTICLES OF THE PLAN WRITTEN BY MESSRS. HOWARD CARTER AND

ALAN H. GARDINER, AND PUBLISHED IN "THE JOURNAL OF EGYPTIAN ARCHEOLOGY."

THE PAPYRUS FRAGMENT MEASURES 86 CM. IN LENGTH AND 24.5 CM. IN HEIGHT.

THE RESTORATIONS AS SHOWN ARE BY RICHARD LEPSIUS.

THE USE OF "RIGHT" AND "LEFT" ON THE PLAN NEEDS EXPLANATION. IN EVERY

CASE, THE WORDS ARE EMPLOYED FROM THE POINT OF VIEW OF A SPECTATOR

LOOKING OUTWARD TOWARDS THE ENTRANCE TO THE TOMB.

"THE HILLSIDE IN WHICH THE TOMB WAS CUT IS SYMBOLIZED BY A BROWNISH

SURFACE COVERED WITH A MULTITUDE OF BROWNISH DOTS. . . . THE GENERAL

CHARACTER OF THE DRAWING IS THAT OF A GROUND-PLAN, BUT THE DOORS ARE

SHOWN IN ELEVATION STANDING ON THEIR OWN GROUND-LINE AS A BASE. . . .

THE EGYPTIAN ARCHITECT AIMED AT NOTHING SO AMBITIOUS AS A DRAWING

TO SCALE. . . . THE WALLS OF THE VARIOUS CHAMBERS ARE INDICATED BY

PARALLEL LINES A SHORT DISTANCE APART.

BY AN EGYPTIAN OF THE TWENTIETH DYNASTY: THE PLAN OF A ROYAL TOMB; SHOWING

OF TUTANKHAMEN; HALL OF WAITING; SHAWABTI-PLACE; RESTING-PLACE OF THE

IN 1867, Richard Lepsius introduced to Egyptologists a contemporary plan of one of the royal tombs at Thebes which he had found among the papyrus in the Turin

Museum; and he was able to claim for it that it recorded the dimensions of the resting-place of Ramesses IV. For some years little attention was paid to it.

Chabas corrected certain of Lepsius's renderings of the hieratic legends; Mariette planned a fresh study of the papyrus; and Lepsius returned to it in 1884; that was

the last. In 1917, Mr. Howard Carter and Professor Alan H. Gardiner collaborated in a critical study, published in "The Journal of Egyptian Archaeology" by the

Egypt Exploration Fund, under the title, "The Tomb of Ramesses IV. and the Turin Plan of a Royal Tomb." The papyrus in question now gains additional

importance in that its "House of Gold," its "Sarcophagus Chamber," would seem to be paralleled by that of Tutankhamen, just opened by Lord Carnarvon and

Mr. Carter. In the "Times" account of the excavators' entry, it is written: "Before the spectators was the resplendent mausoleum of the King, a spacious,

beautiful, decorated chamber, completely occupied by an immense shrine covered with gold inlaid with brilliant blue faience. . . . This beautiful wooden

construction . . . is capped with a superb cornice and torus moulding like those of the propylaea of a temple. . . . On the eastern end of this shrine are two

immense folding doors closed and bolted. Within it is yet another shrine, closed and sealed. . . . by the evidence of the papyrus of Ramesses IV., there must be a

on every side of it, together with the divine Ennead which is in the De't [the Netherworld]." "It is not difficult to understand how this room might be called the 'House of Gold,' when it is remembered that Egyptian kings were buried with all their jewels and most precious possessions around them—a fact to which an additional descriptive clause calls attention. But Mr. Carter suggests another explanation: 'The ground-colour,' he writes, 'is of a deep yellow, the customary colour of these halls.' Since the Tutankhamen find, it may be argued that the name derived from the gold of the shrines."

Y.c. MEASUREMENTS. Inscription: "Total, beginning from the First Corridor to the House of Gold, 136 cubits, 2 palms."

Y.d. MEASUREMENTS. Inscription: "Beginning from the House of Gold to the Treasury of the Innermost, 24 cubits and 3 palms. Total, 160 cubits and 5 palms."

THE SARCOPHAGUS; "WHEREIN ONE RESTS."

On the centre of Y. is seen the Sarcophagus, shaped in the form of a cartouche; surrounded by rectangles which, in the light of the discovery in the Tutankhamen tomb, may be taken to indicate the "nested" shrines. (See Further Notes below)

Z. "THE SHAWABTI PLACE"; AN INNER CORRIDOR.—Z.a. DOOR.

Z.b. "SHAWABTI PLACE" INSCRIPTION: "The corridor which is the Shabti-place, of 14 cubits and 3 palms; breadth, of 5 cubits; height, of 6 cubits, 3 palms, 2 digits; being drawn with outlines, graven with the chisel, filled with colours, and completed. That south of it as well."

Carter and Gardiner, "is singularly inappropriate, for it can be shown with practical certainty that the place where the king's Shabti (or Shawabti) figures were stored was not the corridor itself, but the rooms (Z.d. and a companion) on either side of it."

Z.c. THE RESTING-PLACE OF THE GODS. Inscription: "The Resting-place of the Gods, of 4 cubits and 4 palms; height, of 1 cubit and 5 palms; depth, of 1 cubit, 3 palms, and 2 digits." The recess Z.c. and a similar one opposite evidently served as receptacles for painted shrines containing figures of the gods."

Z.d. TREASURY AND STOREHOUSE FOR SHAWABTI FIGURES. Inscription: "The Left-hand Treasury, of 10 cubits; breadth, of 3 cubits; height, of 3 cubits, 3 palms. Z.d. was used as a store-house for the king's shawabti figures. Here, as often, Treasury means no more than storehouse."

Z.e. TREASURY OF THE INNERMOST; STOREHOUSE FOR CANOPIC JARS AND FURNITURE. Inscription: "The Treasury of the Innermost, of 10 cubits; breadth, of 3 cubits, 3 palms; height, of 4 cubits." Here were stored the Canopic Jars containing the viscera; and various pieces of furniture.

IN MEASURING THE TOMB OF RAMESSES IV., FOR PURPOSES OF COMPARISON, MR. CARTER MADE USE ONLY OF THE ANCIENT STANDARDS, RECKONING THE CUBIT AT 52.10

METRE, THE PALM (=1/2 CUBIT) AT 26.05 M. AND THE DIGIT (=1/4 PALM=1/8 CUBIT)

AT 13.025 M.

MR. CARTER, COMPARING THE PLAN MEASUREMENTS AND THE ACTUAL TOMB MEASUREMENTS, FOUND THAT OF TWENTY-SEVEN SPECIFIC MEASUREMENTS FIFTEEN WERE

ACCURATE, EIGHT WERE ACCURATE WITHIN A FEW DIGITS, AND IN THE REMAINING

FOUR CASES, WHERE THE FIGURES OF THE PAPYRUS ARE COMPLETELY OUT, MORE

OR LESS PLAUSIBLE EXPLANATIONS CAN BE GIVEN.

TUTANKHAMEN WAS OF THE EIGHTEENTH DYNASTY (AKHENATON); TUTANKHAMEN;

AVI; MARHABIM—B.C. 1400); RAMESSES IV. WAS OF THE TWENTIETH DYNASTY.

THE *VENSO* OF THE PAPYRUS GIVES, AMONGST OTHER THINGS, CERTAIN TCMU

MEASUREMENTS. WHETHER IT REFERS TO THE *RECTO*, OR CONTAINS MERELY AN

ARCHITECT'S JOTTINGS FOR SOME OTHER TOMB, CANNOT BE DETERMINED. "IT MUST

BE NOTED THAT *VENSO* DOES NOT SIMPLY MEAN THE SIDE CONTAINING THE FIRST

IMPORTANT WRITINGS; EXPERIENCE SHOWS THAT THE SIDE OF PAPYRUS TO BE FIRST

INSCRIBED WAS AS A RULE THE SIDE WHERE THE FIBRES ARE AT RIGHT ANGLES

TO THE *SELIDES*."

"THE HOUSE OF GOLD," WITH SARCOPHAGUS SURROUNDED BY SHRINES, AS IN THE CASE

GODS; AND "TREASURIES"—THE TURIN PAPYRUS OF THE TOMB OF RAMESSES IV.

series of these shrines within, covering the remains of the king lying in the sarcophagus." Later, in the same paper, it is said: "In the official narrative . . . reference is made to the papyrus of Ramesses IV. . . . which shows the resting-place of the sarcophagus to be inside a series of concentric boxes, or tabernacles, painted to imitate wood. . . . The historical interest of the discovery is, therefore, enormous." In this connection it may be added that when Messrs. Carter and Gardiner were writing in 1917, it was noted of the "six yellow rectangles, one within the other," which are shown surrounding the sarcophagus on the plan: "Lepsius fancied that these might be intended for steps; but at Bab-el-Meluk, he says, 'no such raising-up of a sarcophagus on steps has come to my notice.' The view that the yellow rectangles represent steps is not at all improbable, but one must imagine them as temporary, constructed . . . for the sole purpose of getting at the sarcophagus on the day of the king's burial. . . . Gunn . . . points out that the sarcophagus without its lid was nearly eight feet high; the mummy could not have been lowered into its place, nor, very possibly, could the final rites have been performed, without . . . some temporary contrivance. The outermost rectangle but one differs from the rest in consisting only of yellow corner-blocks, interconnected by red lines; might not these corner-blocks represent the bases for poles supporting a funeral canopy?" Since then it has become evident that the yellow rectangles indicate a series of tabernacles surrounding the sarcophagus of the king.



# MYCENÆ IN TUTANKHAMEN'S DAY: "FINDS" THAT INCLUDED SCARABS.

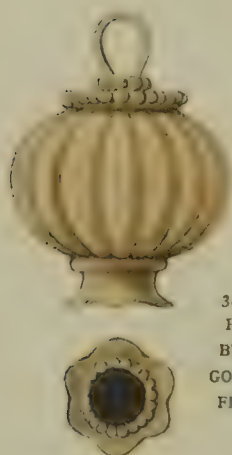
BY COURTESY OF THE BRITISH SCHOOL AT ATHENS. COPYRIGHT DRAWINGS BY PIET DE JONG, ARCHITECT TO THE SCHOOL.



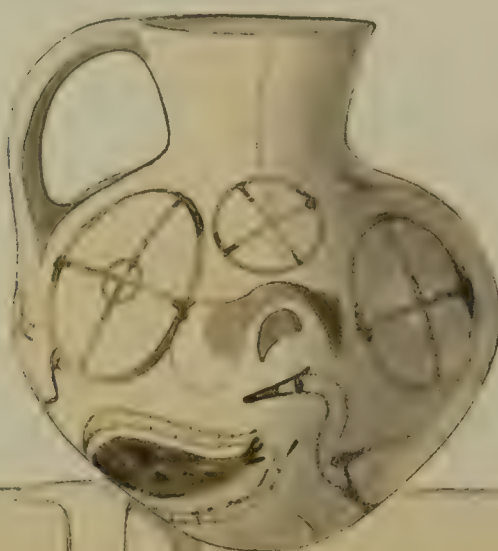
1. RECENTLY FOUND AT MYCENÆ: GOLD-WORK, INCLUDING EMBOSSED ROSETTES.



2. DATING FROM 1450 TO 1400 B.C.: A FINE VASE IN THE TRANSITIONAL STYLE, FROM MYCENÆ.



3. SHOWING A POMEGRANATE BUD PENDANT: GOLD JEWELLERY FROM MYCENÆ.



4. INCLUDING A CHRYSALIS BEAD AND A RING: GOLD JEWELLERY FROM MYCENÆ.



5. POSSIBLY A ZODIAC: A UNIQUE DESIGN (SHOWN BENEATH IN THE FLAT) ON A VASE FROM THE NEWLY FOUND KALKANI CEMETERY AT MYCENÆ.

There is an interesting link between the Egypt of Tutankhamen's day (about 1358-1350 B.C.) and the new and important discoveries made at Mycenæ by the British School at Athens, of which the above objects are representative examples. In one of the tombs in the Kalkani cemetery, which the British excavators discovered, over eighteen interments were found, dating from just before 1500 B.C. to 1300 B.C., a period covering Tutankhamen's reign, and in another tomb were found two Egyptian scarabs of the 18th Dynasty, to which Tutankhamen belonged. This remarkable discovery not only confirmed the date of the tomb, but indicated

some communication between Mycenæ and the Egypt of that time, some 3300 years ago. Doubtless the connecting link between Mycenæ and the Egyptian Thebes was the Minoan culture of Crete, whence, as modern research has shown, the culture known as Mycenaean was brought by Cretans who conquered and colonised the Greek mainland. Photograph No. 1 shows some of over 100 gold rosettes found in one tomb at Mycenæ. No. 5 shows "a very curious vase, with a unique and quaint design of animal figures, which may have a mythological significance, and looks like a rude representation of the Zodiac."



GREEK ART IN TUTANKHAMEN'S TIME: NEW BRITISH "FINDS" AT MYCENÆ.

By COURTESY OF THE BRITISH SCHOOL AT ATHENS. COPYRIGHT DRAWINGS  
BY PIET DE JONG, ARCHITECT TO THE SCHOOL.



DATING BETWEEN 1500 AND 1300 B.C.: A SPLENDID STRING OF OVER 120 AMBER BEADS FROM A TOMB AT MYCENÆ



SHAPED TO REPRESENT AN OSTRICH-EGG: A CLAY LIBATION VASE IMITATING A METAL ORIGINAL WITH GOLD BASE AND FAIENCE NECK (ACTUAL SIZE).



WITH A "COILED WIRE" DESIGN, AND STUDS, COPIED FROM A METAL ORIGINAL: A MAGNIFICENT VASE FOUND AT MYCENÆ (HEIGHT, 32 CM.; DIAMETER, 21 CM.)

One of the tombs found by the British School at Athens expedition at Mycenæ yielded a magnificent series of vases, and a splendid string of over 120 amber beads (illustrated above). Many of the vases are copies in clay of originals in metal. The ceramic art of Mycenæ came from Crete, where also Egyptian relics have been found. Describing Cretan pottery in his "Ancient History of the Near East," Dr. H. R. Hall writes: "At the same time that a pattern derived



FASHIONED IN CLAY TO IMITATE A VESSEL OF SILVER INLAID WITH GOLD: ANOTHER BEAUTIFUL VASE FOUND AT MYCENÆ.

from the coils of metal wire was used to ornament pottery, the forms of earthenware vases became for the first time modelled upon those of vases of metal. The pottery of the Middle Minoan period is constantly imitated from metal originals. The potter had obtained mastery of his material . . . as the result of two inventions of first-rate importance in the history of art: the baking-furnace, and the potter's wheel. It is probable that both were originally invented in Egypt."

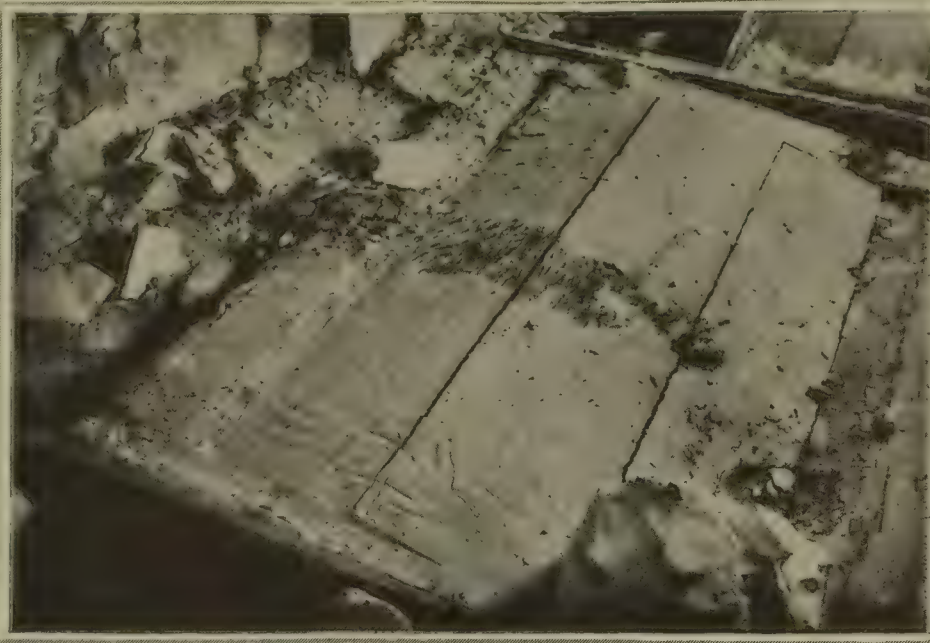


# AS IN TUTANKHAMEN'S TOMB: SHRINES; OARS; A JACKAL ANUBIS.

ILLUSTRATIONS NOS. 1 AND 2 FROM "THE TOMB OF QUEEN TIYI," NOS. 3 AND 5 FROM "THE TOMBS OF HARMHABI AND TOUTANKHAMANOU"—BOTH BY THEODORE M. DAVIS,  
PUBLISHED BY CONSTABLE AND CO., ORANGE STREET, W.1.



1. LIKE TUTANKHAMEN'S SHRINE: THE SIDE OF ONE FOUND IN THE "CACHE" OF AKHENATON (FORMERLY CALLED THE TOMB OF QUEEN TIYI).



2. SHOWING THE ERASED FIGURE OF AKHENATON IN THE CENTRE, AND QUEEN TIYI ON THE RIGHT: AN ACTUAL PHOTOGRAPH OF THE GILT PANEL SEEN IN NO. 1 (ADJOINING).



3. LIKE THAT FOUND IN TUTANKHAMEN'S TOMB: A JACKAL STATUE REPRESENTING ANUBIS, GOD OF EMBALMENT, FROM THE TOMB OF HARMHABI.



4. FOR COMPARISON WITH THOSE FOUND IN TUTANKHAMEN'S TOMB: OARS FROM THE TOMB OF AMENOPHIS II.—FOR THE KING'S USE IN ANOTHER WORLD.



5. HAVING FOUR GUARDIAN GODDESSES, FOR THE FOUR CANOPIC JARS, LIKE THE SHRINE IN TUTANKHAMEN'S TOMB: A CANOPIC CHEST FROM THE TOMB OF HARMHABI.

The wonderful gilded shrine in the sealed burial-chamber of Tutankhamen's tomb is the first of its kind found intact. Though a perfect example has never before been discovered, however, parts of similar structures have been found, such as that shown in the above Photographs Nos. 1 and 2, from a vault which was once erroneously called the tomb of Queen Tiye, but is now known as the "cache" of her son, Akhenaton. The panel illustrated shows the erased figure of Akhenaton worshipping the sun. In Tutankhamen's burial-chamber was a life-size jackal, couchant, representing Anubis, and mounted on poles for carrying. Anubis was the god of embalment, and jackal-headed figures of him were often buried with

the dead. That shown in Photograph No. 3 was found in the tomb of Harmhabi (Horemheb), the next king but one to Tutankhamen. From the same tomb came the alabaster Canopic chest seen in Photograph No. 5, and used to replace the usual four Canopic jars. The angles are formed by the bodies of the four protecting goddesses of the Canopic genii. The chest is 0.65 metres high (with its cornice 0.78 m.) and 0.48 m. across. The beautiful Canopic shrine, with its four guardian goddesses, found in Tutankhamen's tomb, is about 5 to 5½ ft. high, and is gilt all over. Oars and model boats were found in Tutankhamen's tomb, probably a survival of an ancient custom. The oars shown above are in the Cairo Museum



# The "Kafir" and Iraq: A Warning to Hold On.

"THE INS AND OUTS OF MESOPOTAMIA." By THOMAS LYELL.\*

THE profession of faith, common to all Islam, has with the Shia' a most important addition. "La illah illa Allah wa Muhammad rasul Allah" is the Islamic creed. The Shia' adds, 'Wa Ali Wali Allah.' 'There is no god but THE God, and Muhammad is the apostle of God, and Ali is the Saint of God.'

And: "The Sunni is regarded by the Shia' in the same way as the Jew was regarded by the mediæval Christian. He is beyond the pale, doomed to Hell, and far worse than the Jew or Christian." The Sunni holds the doctrine of the Khaliphate, a human Pontiff, and denies even the idea of the Imamate. He is, therefore, considered by the Shia' as a heretic and accursed. "The Shia' care nothing for the political question of the Khaliphate that has been agitating the Middle East for so long. The only interest that they might have in it is a desire to see the hated Sunni suppressed."

Now, Mesopotamia accepts the Shia' Imams. Yet the Colonial Office was induced to put Feisal, son of the Shariff of Sunni Mecca, on the throne of Shia' Iraq, exalting him without the issue of a single voting paper and utterly against the people's wish—a "Jack-in-the-Box King" held in position by British troops and British troops alone.

That is merely one of our mistakes as listed by Mr. Thomas Lyell, late of the Civil Administration; but he insists, nevertheless, that we must not leave that costly sterility so accurately described by Thomas Atkins as "miles and miles and miles of damn all."

It is an all-urgent matter of prestige in India and elsewhere; a "steading" of the East. "A complete evacuation of Mesopotamia would almost certainly mean an invasion of the Wahabis, involving a general uprising throughout Persia. Mesopotamia, rent by religious strife and internecine feuds, would become the prey to murder, robbery, and general anarchy, obviously ripe for the formation of a powerful Bolshevik confederacy between Islam and the Soviet."

Moreover: "There is no unity of the Arab race, as Western democracies understand the term. . . . What is the 'Arab race'? Does it include everyone who dwells in Arabia and Mesopotamia, with the

communities of indigenous Christians, whose existence seems to have been entirely overlooked? Or does it mean only those inhabitants who are indeed all Muslims, but of divided faith—the Sunni, the Shia', and the Wahabi? Can a community unite who are divided from each other by the most impassable gulf known to history—religious feuds and hatred?" The answer is, obviously, as the Parliamentarian would have it, in the negative. The only way is to rule as the great foster-mother of Islam has always ruled—benevolently, but firmly. "Though, as an isolated policy, our presence in Mesopotamia seems to involve a criminal and wanton extravagance, it surely falls into perspective, and justifies itself as part of the immense Problem of Empire. As the key to the future of our dominions, it will appear less futile and less fatuous to the 'man in the street,' who, whatever else he may be, is an Imperialist at heart."

Iraq is, in other words, something of an Achilles heel to us. "By geographical position, it is the heart of the Islamic peoples; its past history is one of rebellion, anarchy, and nihilism."

To which must be added the comforting opinion that with peace and the trade that goes with it; by

the creation of a middle class; by mapping, surveying, irrigating; and by the teaching of the art of economic agriculture—in fact, by what the unthinking will call "exploiting the Arabs"—the country may really be made an asset; a grower of wheat, rice, barley, and what not, of fruit, and of vegetables; well worth while to the governors and the governed.

The task bristles with difficulties. Take the raw material calling for fashioning. "The Muslim, and particularly the Shia', is—and for many years must remain—totally unfit for self-government, which he only 'desires' as an opportunity to escape from all law and order."

The key to the gates of the Holy Cities of Shia' Islam—Najaf, Kerbela, Kadhimain, Samara—is the key to an understanding of the strength and the weakness of the people. Najaf is typical; the Najafi is typical. The city—and religious university—is dominated by the golden-domed shrine of Hadhrat Ali. At great feasts some hundred and twenty thousand pilgrims are attracted to it. "Like some unhealthy sponge, it sucks and absorbs them, and after three or four days they are sent forth with empty

occasions, in Turkish days, as convenient hiding-places for revolvers and ammunition, and other weapons of offence.

Needless to say, the religion of the Arab of Mesopotamia is always with him. All questions are settled before the Mujtahidun or the Ulema. Personal quarrels, when not decided by knife or rifle, are settled by an oath on the shrine of Hussein or Abbas at Kerbela, or of Ali at Najaf. . . . The very supports and cross-pieces of the desert-house made of reeds are odd in number, so that the total, when divided by two, will leave one, the symbol of God's unity."

During the first ten days of the month of Muharram, and during the month of the Fast of Ramadhan, observances lead to remarkable scenes. At the time of Muharram there are beatings of breasts and backs and cutting of heads.

"The beating of the chest must be done in a special way. Both arms are flung up to their full extent and then allowed to fall almost limp. As they pass the chest they strike it with the hands, and then the arms fall to the side. . . . On a still night I

have heard the dull thud of the breast beating in Najaf, from a point in the desert three miles distant. Whenever the band stops each man strikes himself not less than a hundred times and each blow must fall on exactly the same spot. . . . many of these men's chests present a ghastly sight on the tenth day."

Back-beating with chains is even more difficult. "Three chains nearly a third of an inch thick and about fourteen inches long are fastened together at one end, and grasped in the right hand. Then the arm is flung up to its full height, and the chain allowed to fall over the head, striking between the shoulder-blades."

The head-cutting is the climax. In Najaf it is largely confined to the Persian element, more particularly to the Turkoman tribe. For days they nurse their swords and vie with each other in sharpening them. The ninth night they spend in the coffee shops, "eating vast quantities of dates and drinking an incredible amount of tea, in order . . . to raise the blood-pressure." At about six in the morn-

ing, they don long white robes and form up in a circle in the outer courtyard of the Mosque, sword in hand. In the centre is their leader. Soon the ceremonial slashing is at its height, blood is spurting to stain the white robes, and "cutters" fall by the way exhausted, to be lifted up by their attendant relatives and borne to the nearest hammam, where wounds are washed and anointed with bitumen, or something akin to it, to such good effect that many a "victim" is able to gallop through the Battle of Kerbela "Passion Play" in the afternoon.

Thus is the way of the Unbeliever, the Kafir, made hard. But it is to be remembered that "millions of our subjects owe allegiance to the Prophet Muhammad, and jointly regulate their conduct by that astounding book, the Quran, and by laws laid down for them by their Christian rulers."

Mr. Lyell is convinced that Mesopotamia must become a British Protectorate and be so for a good many years. His arguments are lucid and enlightening, and of a surety he will make converts, for his faith is based on solid knowledge of the character, beliefs and preferences of the people of Iraq. His engrossingly thorough book cannot be neglected by any able to visualise the vital nature of the problems of the Empire and the changing East.

E. H. G.



AN UNHEALTHY SPONGE—A HOLY CITY OF MESOPOTAMIA: NAJAF; SHOWING PART OF ITS WALLS AND THE GOLDEN DOME OF THE SHRINE OF ALI.

Reproduced from "The Ins and Outs of Mesopotamia," by Courtesy of the Author, and of the Publisher, A. M. Philpot, Ltd.

pockets, to make their way back, as best they may, to far-off Persia, India, or Hedjaz or Palestine." It is walled and rickety and overcrowded, hundreds of years back in the credulous, superstitious past, "a turbulent desert town—the seat of religious extravagance and bigotry, of intrigue and turmoil, of oppressive wealth and sanctified poverty, and of a commercial morality and practice unlike any other in the world."

"The lay Najafi is half Persian and wholly a creature of his environment. Living in an atmosphere of bigotry, often wealthy yet professing poverty, he looks on pilgrims and Badu traders alike as his lawful prey. Isolated, but the receiver and distorter of all the news of the world, which he hears from streams of the faithful always pouring into the Holy City, he exercises a malign influence far beyond the limits of his town and even of Iraq." He will do most things for cash, and nothing without it.

As to the "professional" religious, he represents that religion which regulates the people's psychology and forms and governs their thoughts and acts; and, be it remembered, he lives in the seat of the Mujtahidun, those who have the power to make an Ijtihad, "a logical deduction," and of the Ulema, the learned, whose degree of sanctity is advertised by the size of their vast turbans—headgear used on

\* "The Ins and Outs of Mesopotamia." By Thomas Lyell, Late of the Civil Administration, Assistant Director of Tapu, and District Magistrate, Baghdad. (A. M. Philpot, Ltd.; 7s. 6d. net.).



# THE WORLD OF SCIENCE.

## HOW PLANTS MEET THE WINTER.

By Professor J. Arthur Thomson, M.A., LL.D., Regius Professor of Natural History in the University of Aberdeen.

**W**HAT does winter mean in the plant world? It is a period of rest and retrenchment, partly constitutional, for life is rhythmic; partly coerced by the cold. It is a crouch which makes the leap of spring possible; it is also a withdrawal into winter quarters before an enemy who is overpowering. Let us illustrate different ways of meeting the winter.

### ANNUALS.

In North Temperate countries with a summer of considerable length it is possible for a seed that sprouts in spring to have a successful leafing and flowering and fruiting before the fall of the year. Thus it is possible to be an *annual*, and this, though very drastic, is an effective way of circumventing the winter. The individual dies, but the race is continued by the seeds, which are admirably adapted for successful lying low.

bright green leaves, and they are rich in reserves of food. The floating stem dies, but the detached "winter buds" live on, resting on the mud. In spring they are buoyed up with gas bubbles and rise to the surface to form long floating stems with quaint traps for capturing small animals. The same sort of device is seen in some land-plants. Thus the dainty mosaic of the damp woods sends out runners which bear curious bud-like structures. If one of these is raised to the surface in autumn it sprouts and gives rise to another runner; this grows vertically into the ground and bears a bud which rests through the winter and starts a fresh plant in spring. A somewhat similar method of securing survival is seen in the starwort of the dark woods. It sends out pale runners among the rotting leaves, and from these there arise new plants in spring.

freezing by altering the character of the cell-sap in the direction of a concentrated emulsion.

### WITHERING LEAVES.

Another "answer-back" to winter is the fall of the leaf, for this makes resting safer. An imported plant in our garden flourished well all the summer, but there came an early frost one autumn night, and next morning all the leaves were dead. Or, rather, they had been killed, and they were soon on the ground. But this is not what happens in the ordinary fall of the leaf, which is the outcome of long preparations, and may begin before there is any severe cold. In ordinary cases the approach of winter merely pulls the trigger of an old-established rhythm. Leaves are hard-worked organs, and, though some are good for years, that is not the case with the majority.



### WHEN WINTER COMES IN THE PLANT WORLD: WINTER BUDS AND OTHER MEANS OF PRESERVING RACE CONTINUITY; COLOUR AS AN AID TO WARMTH.

In our last issue, Professor Thomson showed how wild animals meet the winter and get warmth and sustenance to survive until spring. Here he discusses the same problem as it affects plants, and their different methods of solving it. Winter buds are one of the methods of preserving their race, used both by land and water plants. Diagrams 4 and 5 are based on Mr. F. W. Oliver's translation

of "The Natural History of Plants," by Anton Kerner von Marilaun (Blackie). Fig. 4 shows how the tips of the pond weed become detached from the old stem before the top of the water is frozen. These late shoots then sink to the bottom and work their way into the mud.—[Drawn by W. B. Robinson to illustrate Professor Thomson's Article.]

They are so compact, so well wrapped up, so quiescent. In the Far North there is said to be only one annual, for the summer is too short to complete a life cycle from seed to seed; and in the tropical forest annuals are very rare, but for the opposite reason—namely, that the conditions all the year round are luxurious.

From dying altogether, it is natural to pass to dying down, so that no parts are left above ground, or so that there is at least a condensation of the plant to a basal tuft. When there is an abundance of winter sunshine the air near the surface of the soil is warmer than that higher up, and this is probably part of the reason why many Arctic and Alpine plants grow in low cushions, though this may also serve to reduce the surface exposed to the wind and to lessen the danger of being broken by a weight of snow. In any case, it is certain that many plants save the situation by retrenchment. They increase their subterranean parts and pack them with stores of food, or they reduce their vulnerability by crouching close to the ground.

### WINTER BUDS.

In the rootless Bladderwort that floats in the marsh-pool the tips of the stem fall off in autumn and sink to the bottom. They show closely packed clusters of

When a warm-blooded animal—that is to say, a bird or a mammal—is "feeling the cold," it automatically produces more internal heat. But we do not know anything like this among plants, though it is a familiar fact that heat may be produced by bacteria that cause fermentation, or even by sprouting seeds. Intense living means rapid combustion of carbon-compounds, and inside the sheath of the cuckoo-pint or arum there may be a rise of temperature of ten to twenty degrees Centigrade. But we do not know that plants ever answer back to the cold by producing more heat. On the other hand, it seems highly probable that many plants are able to make more use of the sparse heat that is available in winter by putting on a red colour, familiar in some of the gorgeous maples or in the blueberry. The red colouring matter seems to make it easier for the plant to absorb heat-rays.

It is almost certainly fatal to a plant if ice-crystals form in its tissues, and one of the preventives is to be dry. Thus we understand why dry seeds stand the frost so well, and why leathery bud-scales make such good protection for the delicate leaves within. It is very interesting to find that the starch so often stored in a stem may be changed during the winter into sugar and fat, for this transformation lessens the risk of

If they remained on the plant they would be a source of weakness, for they would lose more water by transpiration than the roots can supply in the cold season. a resting rhythm has been established in the plant, and the fall of the leaf makes it easier to keep up the "water-balance." When a rhododendron is taken from shelter into the open garden in cold weather, it often shows an interesting reaction. In a few minutes its leaves sink down into a vertical position, and begin to roll themselves inwards towards their under side. This happens automatically through changes in the tension, or turgidity, of the cells, but it is also life-saving, for it reduces the loss of water from the leaves.

We see, then, that there are many different ways in which plants have solved the problem of meeting the winter. They may retreat into winter quarters near the ground or underground. They may condense their life into a winter-bud, or into a bulb. They may reduce their expenses and their vulnerability, as we see in the fall of the leaf. They may protect themselves in various ways against the fatal freezing of their cell-sap. Even when they seem to be defeated, as in the case of annuals, there is victory; for the seeds live on. It is very interesting to consider plants from this point of view—as adventurers in a world which, though rarely unfriendly, is often exacting.



## LIFE PROCEEDING FROM DEATH: THE GERMINATING OSIRIS.

THE UPPER ILLUSTRATION IS REPRODUCED FROM "THE TOMBS OF HARMHABI AND TOUTANKHAMANOU," FROM THE THEODORE M. DAVIS EXCAVATION SERIES; PUBLISHED BY MESSRS. CONSTABLE.  
THE LOWER ILLUSTRATION IS FROM THE CATALOGUE OF THE CAIRO MUSEUM.

THE Germinating Osiris given as the larger illustration on this page is described in "The Tombs of Harmhabi and Toutankhamanou," as follows: "Wood. Height, 1.525 m., width, 0.435 m. Framework for an Osiris of verdure. It is a shallow box (depth only 0.06 m.) of which the outline is that of an image of the god standing turned to the right, wearing the atef-crown, holding the crook and whip. Small partitions outline the head, the neck-lace, the arms, etc., and divide the box into a number of compartments; the ground is pierced with holes, more numerous in the head than elsewhere. This figure must have been filled with earth on which wheat or barley was made to grow, in order to obtain an image of Osiris germinating. This process differs slightly from that employed for Maherpra, Iouiya, and Tuiyou, for whom earth was simply placed upon a canvas. But it is more like the method used for Amenothès II., where the Osiris is outlined by pieces of wood joined together. A lid of the same outline as the chest was fastened to it by

[Continued opposite.]



A GERMINATING OSIRIS IN BOX FORM: THE PIERCED FIGURE IN WHICH WHEAT OR BARLEY WAS GROWN; AND THE LID WHICH FASTENED TO IT WITH PEGS.

[Continued.] pegs. It is slightly sculptured *en ronde bosse*, painted in yellow; the details of the body and the ornaments are indicated in relief, and heightened by lines of black and red." In the case of the Germinating Osiris at the foot of the page, it should be noted that this is in the Cairo Museum. In the Catalogue, it is described as a bed of Osiris, 1 metre 78 centimetres long. The bed itself is of cedar-wood, topped by rush-work. On top of the rush-work is a canvas sheet, with a "mummified" Osiris, turned with the profile towards the right, and without a crown, drawn upon it in black ink. Within the space thus lined out, earth and sand were placed, and in this was sown barley or other grain. After the seeds had germinated and the plants had reached a height of about 8 centimetres, the grain was cut; thus leaving a sort of green "carpet" in the shape of a mummified Osiris. Now, in its dried form, this has become a sort of clear yellow. The preservation is, on the whole, good; although part of the image has fallen away, particularly towards the feet.



A GERMINATING OSIRIS ON A BIER OF CEDAR-WOOD: THE FIGURE (1 METRE 42 CENTIMETRES LONG) AS FOUND, AFTER THE BARLEY HAD BEEN CUT AND HAD BECOME DRY.

In connection with our subject, an expert supplies the following note: "Osiris was in some aspects a corn deity, and corn is sometimes represented on the monuments as sprouting from his body. The dead were identified with Osiris, and ears of wheat or barley were occasionally placed on the corpse so that their germination might assist the rebirth of the deceased. In the Germinating Osiris, corn mixed with a little soil was spread over the figure. It was then watered until the grain germinated and grew to a height of 2 or 3 inches. The sprouting corn was then pressed flat and allowed to dry. This is a material

expression of the idea of life proceeding from death, as the green plant springs from the dry seed laid in the ground. The Germinating Osiris may be compared with the so-called 'Gardens of Adonis' that are mentioned by Plato and other classical writers: these were sown in baskets, and, when the young plants had grown for 8 days, they were allowed to wither and were carried out with the images of the dead Adonis, and flung with them into the sea. No grain or other seed found in tombs has ever been known to germinate. The so-called mummy pea is from South Africa, and was not known in ancient times."



# The World of the Theatre

By J. T. GREIN.

## THE RETURN OF GEORGE MOORE.—OUR INFERIOR FILMS.

THE forthcoming production of "The Coming of Gabrielle," by George Moore, with Leslie Faber and Athene Seyler in the main parts, is an event of importance for several reasons. George Moore is one of the great literary figures in England of our time; he is one of the few whom everybody on the Continent knows—and reads. Some of his books, such as "Esther Waters" and "The Brook Kerith," are quoted in the high schools abroad as modern classics. Nor is it the first time that Moore has tried to climb the tree on which flourishes the theatrical laurel. In the dim and distant past he wrote, if I remember well, a blood-and-thunder drama, just as did William Archer, who has since returned to the fickle Muse and made a fortune by her favours. (Archer's famous play is called "The Green Goddess," and we are waiting for her to cross from the U.S.A.) Next George Moore entered the arena in earnest with "The Strike at Arlingford," which it was my privilege to produce under the flag of the Independent Theatre; about this, more anon. Then came, *longo intervallo*, "The Bending of the Bough," a work of moment, but before its time; it should be seen again and acted on the lines of to-day.

"The Strike at Arlingford" saw the light through a challenge. George Moore, austere critic in his essays,

endeavouring to demonstrate the inefficiency of the majority of critics. It is not for me to say whether he was right or wrong, but I realised that the rod was in pickle and that there would be a day of reckoning. That day was the *première* of "The Strike at Arlingford," which achieved a mere *succès d'estime*, mainly (I may declare it now) because it was not well acted, and the heroine—afterwards destined to become famous—was totally unmagnetic. Nor were the other actors in those distant days capable of interpreting realistic work humanly. The play was acted in the artificial sense of the word. What moved us at perusal paled at rehearsal, became lifeless on the trial night. Next day the critics stood as stark in opposite camps as when Richard offered his kingdom for a horse. The intellectuals were laudatory—with qualifications, it is true; the old brigade was destructive, and mixed acid with their ink. George Moore, I think, was not discouraged, but disgusted with this underestimation. He would never write a play again, he vowed; yet he did.

The theatre is an Atlantide; once in its charmed circle there is no escape except death. So, when "The Coming of Gabrielle" was first to be presented by Nigel Playfair at Hammersmith and relinquished and offered to Leon M. Lion, we, after reading it, decided at once to give it a hearing, and to cast it as ideally as our forces would permit. Whatever the result, we found the game well worth the candle, and whether success or failure crown the joint effort, it will be our pride to have sponsored once more one of the great authors of the day.

I do not know whether it has been said before, but it should be said, and I am going to say it—

"The British Film is on the bottom rung of the ladder."

I have heard it in France, in Belgium, in Italy, in Holland. I have heard it from Swedes (who are a long way ahead), from Germans (same applies), from Slovaks; and what I have heard from Americans I would rather not repeat, for it was humiliating. Nor can I, as a regular picturegoer, refute the impeachment. With every desire to encourage the home-made article, as I do whenever there is an opportunity, in *The Illustrated London News*, the shamefaced avowal is that not one in twenty British films is adequate, interesting, worth the money wasted on it.

Why? We have a few good producers; we have good photographers; we have some actors who film well, but nowise in proportion to their number; but we have no enterprise, no open hand, no brain behind the business. We cheese-pare when we should be lavish; we have not yet learned to throw out a well-sized sprat to catch a whale. I hear of all sorts and conditions of propaganda that would make a business man smile. Something to this effect: An actor comes along; he has found a novel suitable for film and starring. The author is amenable; he will take a couple of hundred. The actor will take a modest salary; the others a pittance and a share in the profits (if any). All that is required for a fairly long-reeler is six to seven hundred pounds in the bank. Then they set to work; modestly—nay, niggardly—for every shilling counts; fake is obvious, the whole thing is not worthy even of a suburban "palace"; yet it is tried in high-priced houses. It has no success; it is let as "old iron" to provincial holes and corners;

if the money is not lost, it is sheer miracle. This is not one case; it is one of a multitude. Where Americans and even Germans talk in thousands, we talk in hundreds; and some times when we do talk in thousands, the mountain produces all too frequently a mouse!

I ask: "Has any film company in England attached to its G.H.Q. one man who has the histrionic instinct, the literary acumen and knowledge, the command of languages, the intimacy with the treasure-trove of the world's literature, which could not only raise the standard of the programmes, but fill the coffers of the enterprise?" If there be such a man we should be glad to know him and to listen to his experiences. At present the solution is left to people whose knowledge of the world's drama is practically nil. Were it otherwise, our film authorities would know that there are thousands of plays and books going for which not a stiver need be paid in royalties, because they have fallen into the common domain; nor would happen what I here narrate and for the proof of which I

can vouch. Years ago a novelist wrote a shilling shocker. It was long since forgotten. Some producer picked it up on the bookstalls, went to the author's agent, and obtained it for, as was reported, £1200. It was a great windfall to the author, whose struggle to make a living had hitherto been hard. He was a friend of mine, and one day when I met him I congratulated him. "A fine sum," I said, "£1200." "Did you say £1200?" he asked. "Yes." "Well, you are wrong—I got double that, and a little over."



A GREAT PERSONAL TRIUMPH AT THE DUKE OF YORK'S: MISS MARIE TEMPEST, MAGNIFICENTLY WELCOMED ON HER RETURN TO THE LONDON STAGE. Miss Marie Tempest received a great ovation when she reappeared in London, after her long tour abroad, in "Good Gracious, Annabelle!" at the Duke of York's Theatre, on February 14. It was purely a personal triumph.

Photograph by Florence Vandamm.

had said many true and severe things about our stage of the 'Eighties. "The Strike" was famous, between covers, in the land of literature, but no manager would tackle it. The Independent Theatre, ever on the alert to spot new talent, had just "discovered" Shaw, and was ready for Moore. But, if Art in these days yet goes a-begging, in the last century it was simply starving. We had enterprise of the most daring type, but debts and no money. Then came a providential bolt from the blue. George R. Sims, of all people in the world, and in every way a contrast to Moore, stated in the *Referee* that he would give £100 if Moore would come into the open with his play. £100, *c'était le Perou!* and the Independents, having obtained Moore's consent, pounced upon the prize like vultures. The play was put into rehearsal; Florence West (afterwards better known when a better actress as Mrs. Lewis Waller, who created a furore as Zaza) was the leading lady. The production was the theatrical event of the year. All the earnest students of the drama mustered in force; all the literary world was there; all the critics were there too.

Now, Moore, whose independence of mind is well known, had, some time before the production, analysed dramatic criticism of the day in articles in the *Pall Mall Gazette*, full of home truths, and



MARK SABRE'S ICICLE WIFE—THE PERFECT SNOB: MISS GRACE LANE AS MABEL IN THE STAGE VERSION OF "IF WINTER COMES," AT THE ST. JAMES'S.

Photograph by Stage Photo. Co.



THE QUIXOTIC HERO OF "IF WINTER COMES," AT THE ST. JAMES'S: MR. OWEN NARES AS MARK SABRE, IN THE CORONER'S COURT SCENE.—[Photograph by Stage Photo. Co.]

And the film did not set the Thames on fire. Such tales could be duplicated over and over again.

On the one hand, waste; on the other, parsimony; and no system of insight or policy; such are the rocks on which our film progress strands, as well as the development of our theatre.



# PROLOGUED BY LORD CURZON IN 1885: THE O.U.D.S. "KING HENRY IV."

PHOTOGRAPHS BY HILLS AND SAUNDERS, OXFORD.



AS MISTRESS QUICKLY: MISS DORA GREGORY.



AT THE BOAR'S HEAD TAVERN IN EASTCHEAP: (FROM LEFT TO RIGHT, IN FRONT) MISTRESS QUICKLY, PRINCE HENRY (STANDING ON THE TABLE), AND FALSTAFF.



AS FALSTAFF: MR. R. S. SMITH (MERTON).



AS LADY MORTIMER: MISS MOLLY ANDERSON.



"HERE'S THE MAP": (L. TO R.) HOTSPUR AND HIS WIFE (MISS JESSIE WINTER), GLENDOWER (MR. W. T. GUTHRIE), MORTIMER (MR. LOCKHART SMITH), AND LADY MORTIMER.



AS KING HENRY IV.: MR. E. G. DANCE (CHRIST CHURCH).



AS PRINCE HENRY: MR. P. W. S. WADDINGTON (ST. JOHN'S).



"O, HARRY, THOU HAST ROBBED ME OF MY YOUTH": THE DEATH OF HOTSPUR—(L. TO R.) FALSTAFF (COUNTERFEITING DEATH), PRINCE HENRY, AND HOTSPUR.



AS HOTSPUR: MR. G. ISHAM (MAGDALEN).

The Oxford University Dramatic Society gave, at Oxford, on February 13, an excellent performance of Shakespeare's "King Henry IV., Part I.," produced by Mr. J. B. Fagan. The scenery was from his copyright design, and care was taken to secure historical accuracy in costumes and armour. The music included early English and Welsh airs, one from a unique MS. dating from 1660, and never played before. It is of interest to recall that this play was the one with which the O.U.D.S. began its career in 1885. On that occasion Mr. Arthur Bouchier

played Hotspur, and Mr. Holman Clark appeared in a minor part as "1st Carrier." More interesting still—"a new and original Prologue by the Hon. G. N. Curzon (All Souls)," now known to fame as Earl Curzon of Kedleston, the Foreign Secretary, was spoken by the present Archbishop of York, then "billed" as "Mr. C. G. Lang (Balliol)." The O.U.D.S. has been invited by the Anglo-Swedish Society at Stockholm to take thither a party of players, at the Swedish society's expense, to give two modern British plays during the Easter vacation.



# THE WORLD OF WOMEN.

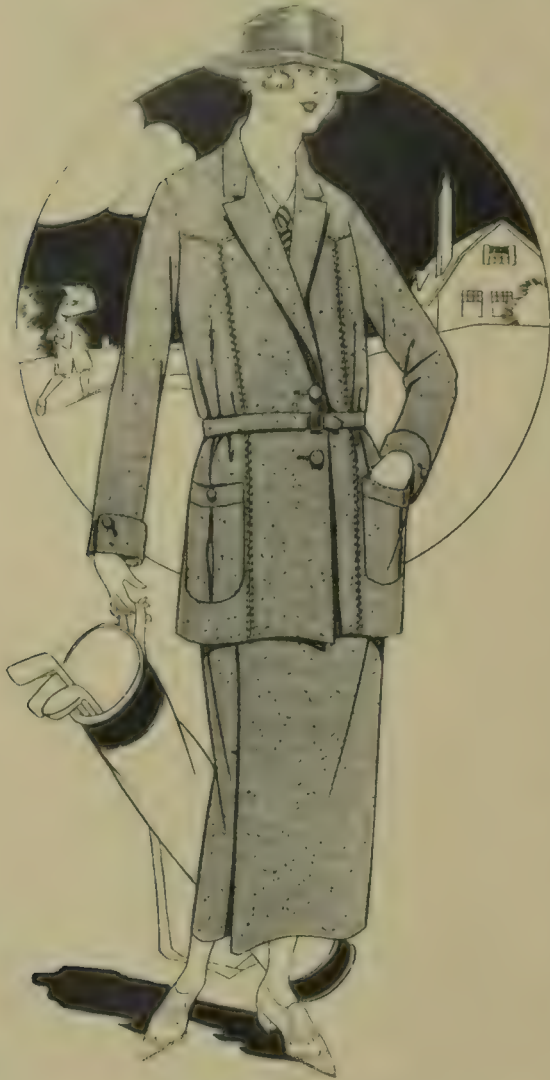
THERE were those at the State Opening of Parliament who thought that the Queen looked pale and a little tired. Beautiful and stately, of course, Queen in looks as in position, but tired. Few of

dress really well for her political receptions. We all know how it used to be—"Any old dress will do for that crush, but clean up all my diamonds," as orders issued to Abigail. Lady Londonderry's reception was a particularly brilliant affair of its kind; and it owed much to the many really beautiful and smart frocks worn. The men being in full dress was also a great help to the imposing character of the party. The Prime Minister smiled and shook hands heartily with no uncertain grip, but as if it really gave him pleasure to do it. He wore the full dress of a Privy Councillor, which was eclipsed by Lord Londonderry's Artillery Colonel's uniform, with the Riband and Star of the Garter showing on the blue-and-gold tunic. Lady Londonderry's black velvet dress of the supple variety had but a touch or two of silver. It served, however, as a background for superb family diamonds, including three big corsage brooches fringed, which formed what our grandmothers would call a "stomacher," but for which we find prettier names. There was a strap of diamonds on one shoulder, a knot of them on the other, a rope, a fringe necklet, a Latin cross of perfect and large stones, a high tiara, and broad bracelets. Very pretty, too, was a handful of white orchid spikes tied with silver ribbon. The carrying of flowers by the hostess on such an occasion is a fashion that may well be revived, together with that of wearing bracelets.

It was noticeable that a great many of the guests, and those of importance too, wore no gloves. One must not say that this accounted for the fact that the hostess's white right-hand glove was nearly black long before the receiving ceased. Rather was it the result of contact with black gloves, the dye in which declined to keep itself to itself. The older-fashioned among us just a little deplored the absence of ceremony in the non-wearing of gloves. The Duchess of Devonshire was the one lady present that I noticed as wearing a train. It was a tribute to the gentle dignity and beautiful presence of the Queen's Mistress of the Robes that it did not get trodden on. Her Grace was wearing grey satin and very fine diamonds, and looked her part of a great lady to perfection, because with the absolute unconsciousness of those to the manner born.

Lord Londonderry, if he gave the matter a thought, could have patted himself on the back over the stately and handsome presence of his only sister, Lady Ilchester. Dressed all in black with a small addition of gold lace, she wore very fine diamonds and pearls, and chatted with many friends. Her little nieces,

the two young daughters of the house, Lady Margaret and Lady Helen Stewart, stood near her, looking wide-eyed at the crowds thronging up their grand but familiar staircase. They are sweet-faced children,



Shetland tweed makes the well-cut suit which hails from Aquascutum, 100, Regent Street.

us realise how much weight of care the Queen bears upon those shapely shoulders of hers. The King depends upon her greatly for advice, and consults with her about important affairs. Added to all this, and all this has meant a lot of late, was anxiety about a beloved only daughter, now happily relieved, and a winter anxiety known to all non-hunting mothers of hunting sons. The dangers of a run always seem worse to those who have no experience of them, and our Queen was never a cross-country rider.

Her Majesty wore a cloth-of-gold dress for the State ceremonial. The front was embroidered in diamanté and pearls, the bodice finished with diamanté-studded gold lace. Little of it, indeed, was seen, for magnificent diamonds and the blue ribbon of the Order of the Garter eclipsed the gold of the gown. One of our Queen's most imposing assets is the beautiful poise of a well-shaped head. On it was the high crown of diamonds from which rise alternate Maltese crosses and fleurs-de-lys in large brilliants. There is a place in this crown where a cluster of these can be replaced by the Koh-i-Noor, but whether it was so on the occasion in question I do not know. All individual stones were lost in a brilliant blaze. Bracelets are in feminine favour again. The Queen wore two wide ones of diamonds and carried a diamond-flecked lace fan.

There were not so many Peeresses present as on the first State Opening of a Parliament of this Administration. Many are now absent, either in search of sunshine or in the Shires hunting, or entertaining for the hunting season.

The Marchioness of Londonderry may lay the flattering unction to her dignity that women consider it worth while to



An Inverness cape of overcheck Aquascutum cloth, which has the advantage of being rainproof.

with their share of the family good looks, and wore field-flower wreaths on their fair heads and simple white georgette frocks. One thing struck everybody present—the quite perfect host and hostess-ship of Lord and Lady Londonderry. More than ever was the truth borne out that social talent is born; it is, like a good seat in the saddle, seldom attained.

A little ripple of laughter followed. Lady Astor wherever she went. Hers was a charming dress of ivory-white georgette embroidered in sea-green and aquamarine-blue. The corsage was outlined with turquoise, and a broad band of diamonds lay flat and low down on her hair near the brow. She was in great spirits, quite ready for the political fray again, and showing herself as ready in social as in party repartee. Lady Massereene and Ferrard has the rare art of individuality, and showed it even more in her jewels than in her white simple dress. Her head-dress of diamonds was very high, and had side pieces almost over the ears. There were neck and corsage ornaments also of diamonds, and the effect was as might be made by a dark, brilliant-looking Eastern Princess in high ceremonial attire. Lady Ronaldshay also had a curiously shaped diamond head-dress, and looked not a little like a dainty Egyptian—or is it the influence of the absorbing interest in Tutankhamen that puts such ideas in our heads?

In Lent there will be no Courts, but many dances, which is an anachronism. About the dances, which will be small and select, little will be heard; they will be "hush" parties." The first of them, ushering in the Lenten season and royally attended, was given by the Marchioness of Londonderry. Hunt and charity balls are announced and talked and written about. A few couples will be married in the Penitential season, but will have to forgo flowers and music as accompaniment to the solemnity, save in a few of the favourite churches. The Marquis de Ruigny and Miss Violet Pelly, Captain Barry and Lady Margaret Pleydell-Bouverie, are among the couples who will have Lenten weddings: the first at one of our highest West End churches—St. Paul's, Knightsbridge; and the other at St. Peter's, Eaton Square. A. E. L.



Nothing could be more becoming for the motorist than this effective little coatee in soft chrome leather. Polo fleece, lined with check waterproof silk, makes the three-quarter length coat for which Aquascutum are responsible.



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## Fashions and Fancies.

### The Egyptian Influence.

Decidedly, Tutankhamen, round whose tomb so much interest is centred, never imagined in his wildest dreams of fame that he would influence the fashions of an alien people many centuries after his death! And yet the fact remains that the wonderful discovery of this Pharaoh's burial-place has already had a considerable effect on the latest dress designs. Egyptian modes are much in evidence, and will probably become even more so as the spring advances. Wide, swathed hip-bands, tied in the front and falling in long streamers, are one testimony to Fashion's practical interest in Egyptology. These bands, which are an important characteristic of some of the latest evening gowns, have been christened jabot-draperies, and may be of the same material as the dress they adorn, or in some light contrasting fabric. Another phase is the Egyptian wool or silk embroidery, and wonderful head-dresses in diamanté and jet beadwork are to be a prominent feature of fashionable evening toilettes. The quaint, angular little figures, birds, beasts, and chariots associated with Egyptian wall decoration are now printed on crêpe-de-Chine, and appear on the corsage of three- or four-piece suits. One noted artist in dress has even used this novel material for a fashionable tea-gown.

### Distinctive Country Wear.

There is no mistaking the origin of any garment for which Aquascutum, 100, Regent Street, is responsible, for the excellence of cut and finish alike identify it at sight as the work of this famous firm. The illustrations on page 308 show four different models which hail from their salons. The Inverness cape, which will appeal particularly to the country woman and the traveller, may be had in a variety of Aquascutum, waterproof cloths, Lovat suitings, and overcheck tweeds, from 10 guineas; while the charming little leather coat, which should certainly form part of every motorist's equipment, is 12 guineas. It is carried out in soft chrome leather, and a most attractive feature is the long cross-over front. Gold shot silk makes the lining, and the same coat can be had in suede, with a hat to match, priced at 2 guineas. Polo fleece coats, such as the one illustrated at the foot of the page, are delightfully soft and warm, and cost from 6 guineas upwards. The well-built suit of Shetland tweed has been planned especially for the sportswoman, and is ideal for golfing or shooting.

### For the Teeth.

Few people realise what a large number of ills have their origin in bad teeth—or, more often still, in the unhealthy condition of the mouth due to pyorrhea. This prevalent disease, which attacks the gums, resulting, unless care is taken in time, in the loss of the teeth,

is incipient in the majority of people—a fact which cannot be too often emphasised. It can, however, be prevented from developing, and the means to this end is the use of Sanogyl, which is prepared according to the formula of Dr. Kritchevsky and Dr. Seguin, of the Pasteur Institute of Paris. It is, as many doctors and scientists will testify, an excellent dentifrice which will preserve the whiteness and soundness of the teeth, and not only prevent but even cure pyorrhea in the early stages. The brown tartar deposit which spoils both the appearance and the enamel of the teeth is so effectively softened by the fluor salts contained in Sanogyl that it can be brushed off. All chemists and leading stores can supply Sanogyl, or it may be obtained through the only British agents, the Sealand Trading Company, 24, Holborn, E.C.



A fashionable tailored suit of navy-blue gabardine decorated with dull scarlet roses of the same material.

### A New Departure in Corsets.

Many women who are slim enough to dispense with stiff, heavy corsets will appreciate the new Corslo-Pantalon designed by Mme. Zilva, the corset specialist of Debenham and Freebody's, Wigmore Street. It is a most ingenious idea, combining bust bodice, hip belt, and knickers in one, and will enable the wearer to dispense with all lingerie garments except a petticoat. A provisional patent has already been applied for. Two bones, which are detachable and can be easily removed when the Corslo-Pantalon is washed, give the necessary support in front, and the material is gored at the waist and over the hips to fit the figure. Two pairs of suspenders are cleverly concealed under the knickers, and it may be had in heavy quality crêpe-de-Chine, silk, or cotton tricot, in any lingerie colour.

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## SCIENCE JOTTINGS.

CONCERNING MUMMIES.

IN my last article I traced, in broad outline, the history of "mummification" in Egypt. It now remains to show that somewhere about the Twenty-Second Dynasty (ninth century B.C.), the elaborate ritual of the dead began to migrate from the land of its birth, till it reached to the uttermost ends of the earth. It travelled north over Europe to our own shores, and east through Arabia and Persia, over India and into Tibet and China. And it travelled out across the Pacific, through New Guinea and the South Sea Islands, to Peru.

Evidence of these extensive wanderings is furnished, partly by actual mummies, and partly by intimately associated and essential observances in this cult of the dead, found only in their entirety in Egypt, where they formed what is known as the "Heliolithic culture." This is the term coined by Professor Elliot Smith to embrace the three essential features of the cult of the dead, which had its birth in ancient Egypt—mummification, megalithic architecture, and the erection of stone images of the dead, endowed with spiritual virtues. Naturally, in the course of its wanderings, this culture underwent considerable modification. Here it became "adapted" to blend with pre-existing usages; there it degenerated, from lack of understanding.

A few concrete cases will help to make this clear. Let us take first the evidence furnished by the Darnley Islanders of Torres Straits. Here we find perfectly preserved bodies laid out in the fully extended position, painted with red ochre, and with the face carefully restored—a nose beautifully modelled in some composition, and eyes of mother-of-pearl inserted in the sockets. Such bodies were set up in an erect position, in the dwelling-houses of the people, just as were the elaborately painted coffin-cases in the halls of the ancient Egyptians. The ritual and method of evisceration and of removing the brain and the coloration of the body are all carried out as in Egyptian mummies. It is impossible to believe that these likenesses are mere coincidences; that the savage Darnley Islander

should have conceived, *de novo*, a method of disposing of his dead exactly like that of the cultured Egyptian, even to the peculiar and difficult method of disembowelling the corpse and removing the brain. Later, after the art of embalming was lost, the head alone was preserved, or, rather, the skull. But the face was modelled up to assume a rough likeness to that of the deceased, and the whole was painted red. Similar heads are found through the South Sea Islands.



IMMORTALISED BY BURNS—AND TO COME UNDER THE CARE OF THE COMMITTEE FOR THE PRESERVATION OF ANCIENT MONUMENTS: THE FAMOUS AULD BRIG OF AYR.

A recent letter from the First Commissioner of Works to the Ayr Town Council announced that the Auld Brig was to be looked after by the Committee for the Preservation of Ancient Monuments. The Council has decided to abandon the scheme to reclaim land from the river.

Photograph by S. and G.

In Tahiti chiefs were embalmed and buried in a crouching position in stone pyramidal temples. In Peru the process of mummification was effected by means of injections of the sap of sweet-smelling trees, and rubbed with "gum."

The funeral obsequies of the Incas were surely based on Egyptian usages. The bowels were taken from the body and deposited in the Temple of Tampu; and a quantity of plate and jewellery was buried

with them. The mummified corpse was removed to the temple of the Sun, at Cuzco. Here the Peruvian sovereign might behold the effigies of his royal ancestors, ranged in opposite files—the kings on the right, their queens on the left of the great luminary which blazed in refulgent gold on the walls of the temple. The bodies, clothed in their royal robes, were placed on chairs of gold and sat with bowed heads, and the hands crossed over the breast. There they sat through the ages, like a company of worshippers in solemn devotion.

The sepulture of the Inca noble recalls in many ways the usages of Egypt. Some of his wearing apparel and his treasures were buried with him, besides his wives and favourite domestics, who were to do him service in the spirit world. In the Hyksos period of Egypt, slaves were buried with the king, a sacrifice which was later replaced by substituting "ushabti" figures. Lesser people, in Peru, judging from a mummy in the British Museum, were embalmed in a crouching position, and wrapped in some coarsely woven material. Among the Pampas Indians, the chief and his favourite horse were smoke-dried and buried together.

The burial customs in the case of the Sovereign Grand Lama of Tibet recall those of the Incas, and, in like manner, seem to have been derived from Egypt. The body, prepared by salting, is clad in robes, and surrounded by the personal belongings of the deceased, who is placed in the attitude of a sitting Buddha, within a gilded copper sarcophagus, in one of the rooms of the palace. It is then worshipped as a divinity.

In various parts of Africa it seems but natural to find burial rites and customs derivable from Egypt. Space can be found here for no more than one or two illustrations. Thus, among the Baganda, special attention is paid to the body of the king. This is disembowelled, and the bowels washed in beer, as the Egyptians did with palm-wine. The viscera, after having been spread in the sun and dried, are returned to the body, as, again, was done in Egypt at the time of the Twenty-First Dynasty. The body is then washed with beer. Again, as in Egypt, the king's wives and attendants are sacrificed at his funeral. Among the Bangala of the Upper Congo, the entrails

(Continued on page 318.)

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## RADIO NOTES.

CONSIDERING the fact that it is possible to hear broadcasts of music and speech with the aid of such simple apparatus as a cardboard tube wound with a few turns of wire, a crystal detector, a pair of telephones, a "clothes-line" aerial, and a wire attached to the nearest water-pipe, it is not difficult to understand why there are so many applications for Experimental Licenses, which, if granted to all and sundry, might bring broadcasting to an end quickly owing to lack of funds to pay for the cost. There is no doubt that the present unsatisfactory state of affairs could be improved by alterations to the existing "Wireless Telegraphy" Act of 1904, which is out of date in some respects, especially in view of the great changes which have taken place in recent years. As stated in a previous article, the cost of broadcasting is expected to be covered by revenue obtained from royalties on the sale of receiving-sets which bear the stamp—"B.B.C."—"Approved by the Postmaster-General," and from half of the proceeds derived from the special Broadcast Licenses. It is in the nature of our national character to want to make things for ourselves; and so far as the construction of radio receiving-sets is concerned the public is actually assisted to do so by manufacturers of radio parts and accessories. These parts and accessories are being made up into receiving-sets by thousands of the public, the majority of whom will never succeed in obtaining the necessary Experimental License which would render the receiving-set legal under the Act of 1904, and permissible under the official broadcasting conditions.

As a contrast to this state of affairs, it may be mentioned that the general public in America is encouraged to build amateur receiving-sets. The Bureau of Standards at Washington publish from time to time descriptions in pamphlet form of simple receiving-sets which can be made easily by anyone—even by farmers in outlying districts, so that they may receive broadcasts of weather and market reports in addition to entertainment. The descriptions are complete, with excellent illustrations, and give particulars of apparatus ranging from a simple crystal

set to valve sets with amplifiers. In Great Britain there must be some thousands of receiving-sets in use which under the Act of 1904 may be illicit, but it is difficult to see how all of them are likely to be discovered by the authorities. Therefore, it is suggested that arrangements might be made whereby existing illicit sets would become authorised for use by the payment of a sum equivalent to the amount of the royalty which would have been due if a receiving-set bearing the "B.B.C." stamp had been purchased. The royalty fee would, of course, be additional to the



AUDIBLE YET INAUDIBLE: DIRECTING THE PERFORMANCE OF A PLAY BROADCAST FROM NEW YORK.

Whilst the characters speak their parts into the microphone, the director exhibits cards bearing words such as "Excellent," "Louder," "Softer," "Nearer," etc., as a silent guide to the performers in regard to the quality of their speech. Padded telephones connected to a local receiving-set prevent the director from hearing the actual sounds produced in the studio, but enable him to hear the quality of the radiated speech as received by the unseen audience.

Photograph by L.N.A.

cost of the annual Broadcast License. If such a scheme could be brought about, the minds of owners of home-made sets would be put at rest, the radio trade would benefit, and broadcasting would have a surer foundation.

Many owners of receiving-sets are not able to listen regularly each evening to broadcasts, and at the present time, should they have missed a night or two, they are left in doubt as to the nature of the next day's programme. This is due to the fact that most of the daily Press during the last week or so have

ceased to print forthcoming programmes. As a result of this lack of information there is a feeling amongst the ever-growing number of the public who are interested in the new pastime of broadcast reception that, considering the present difficulties in the matter of the cost of broadcasting, the daily announcement of evening programmes might be considered as an item of news interest, just as much as any other popular pastime.

A gratifying feature of the broadcasts from the London Station "2LO" is the transmission of lectures upon interesting topics. Particulars of the "Death-Watch Beetle," complete with an audible demonstration of itsappings, and the explanation thereof, must have done much to dispel the fears of those who hitherto had regarded the taps as a sound of ill-omen.

An experiment was carried out the other day to test the possibilities of the reception of radio-telephony by passengers travelling in an express train between London and Liverpool. The receiving-apparatus, together with a frame aerial, was installed in a saloon, and, whilst the train travelled at over sixty miles an hour, broadcasts from the London and Birmingham Stations respectively were received with great success.

A new broadcasting station has been opened at Cardiff with the call letters "5WA," and concerts by radio-telephony are transmitted each evening on a wave-length of 395 metres. Owners of receiving-sets with three or four valves have the advantage of being able to switch on to any of the five broadcasting stations in Great Britain by tuning-in to the wave-length of the station which is desired to be heard.

Broadcast programmes of instrumental music, songs, and news bulletins are transmitted by the following stations every evening between 5 p.m. and 10.30 p.m.—

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Birmingham "5IT," 420 metres.  
Manchester "2ZY," 385 metres.  
Newcastle "5NO," 400 metres.  
Cardiff - "5WA," 395 metres.

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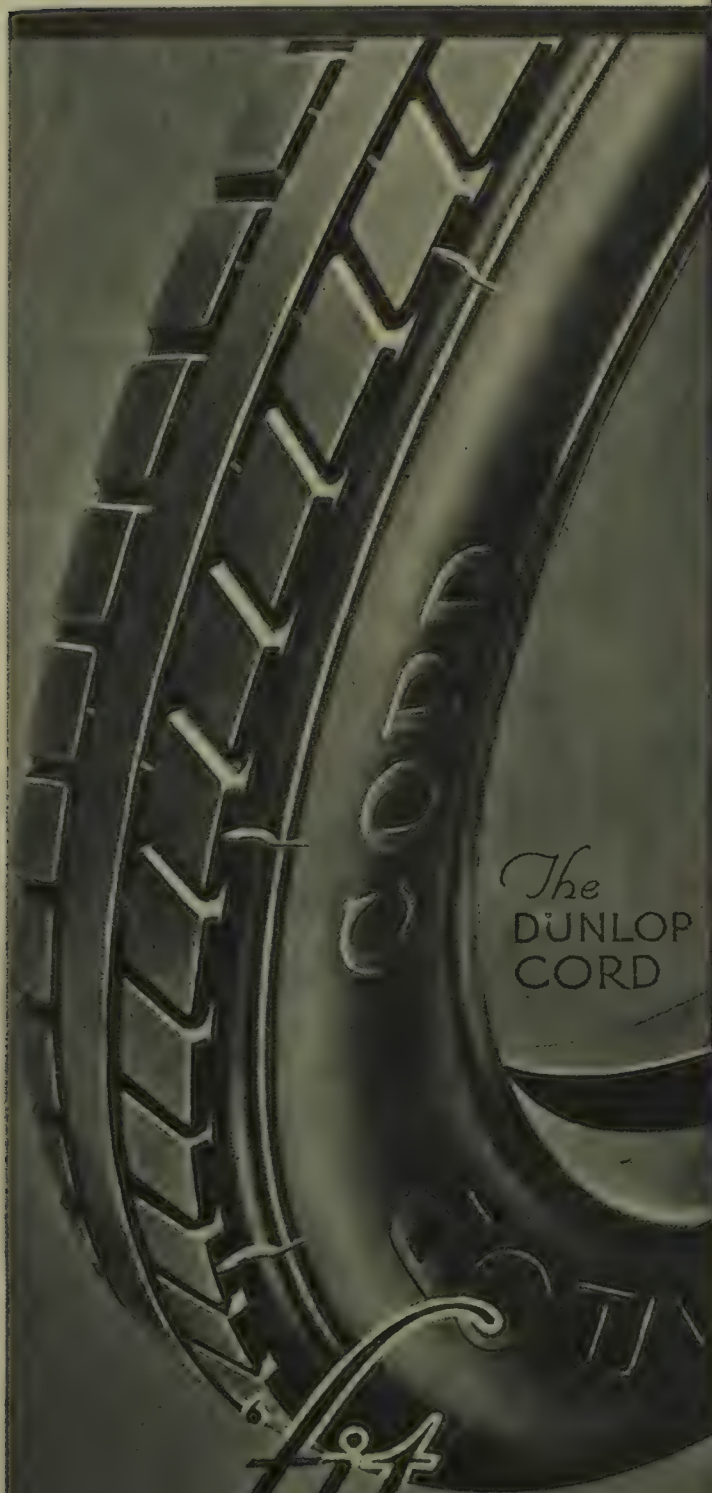


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*and be satisfied*

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Branches throughout the world.



## THE CHRONICLE OF THE CAR.

**The Taxation Inquiry.** Every sitting of the Departmental Committee on Motor Taxation makes it more abundantly clear that, so far as the majority of the members are concerned, the issues are already decided, and that the

Every day we see one or other of the members actually giving evidence from the Bench, so to say; while it is not, of course, competent for the other side to cross-examine. In a word, every member has his own particular bias, and does not hesitate to let it be known which way his sympathies lie. The private motorist, the big-mileage transport companies, the omnibus enterprises, the Customs and Excise, and the Ministry of Transport all have their representatives, and each, quite naturally, has his own axe to grind—and grinds it in public. The consequence is that we have an inquiry which is a perfect farce, and is leading nowhere at all except in the direction of riveting the horse-power tax more firmly about our necks. If the representatives of motoring who stand for the fuel tax cannot see their way to refuse to waste any further time, I sincerely hope that, when their minority reports are made, they will insist that the present inquiry has been worse than useless, and will use all their influence to get a Select Committee appointed.

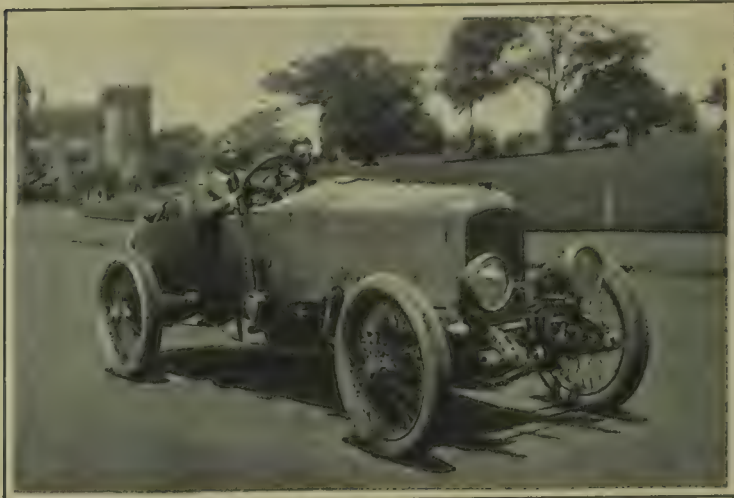
## The "Utility" Car.

One thing that transpired before

the Committee is quite illuminating as to the methods which are being employed. A witness, giving evidence for the R.A.C., stressed the point that the bulk of the so-called "pleasure" cars used in the country are, in fact, utility vehicles, which are owned chiefly for the purposes of business. He was at once countered by a question from a member of the Committee, who really represents the motor omnibus interests, as to whether the hundreds of cars seen on the Brighton Road on Sundays were being used for business or pleasure.

The witness agreed that it was a pleasure use. Now, the Committeeman could not be cross-examined, and scored a point. Had he been a witness before a

Select Committee, there was a perfectly good answer, which would have been seriously against his point. For instance, I own a car incidentally to my business. Were it not for my business, I should not own it. I use it at the week-ends for pleasure, but I maintain that this does not make it any the less a utility vehicle. The question is not to what use it is put on one day of the week, but what it does over the whole of the seven days. Let us take the case of the motor omnibus. During six days of every week it is running in London, taking the workers to and from their duties and conveying the population generally about their lawful occasions. On Sundays, its owners take it off that duty and send it in numbers into the country, where it carries its load of pleasure-seekers to the various resorts and beauty spots within reach of town. Does that make the motor omnibus any less a utility vehicle? I think not—neither would any other sensible person. This, I venture to say, is a perfectly good argument, yet under the constitution of the present Departmental Committee, it could not be elaborated, and the omnibus representative was allowed, by virtue of his position, to make an absolutely unfair point. It will not do at all—



THE CAR THAT MADE A NEW RECORD FROM BRISBANE TO SYDNEY:  
A 20-98-H.P. VAUXHALL.

This Vauxhall car, driven by Mr. Boyd Edkins, accompanied by Mr. B. W. Webb, made the run from Brisbane to Sydney, on December 12 last, in 18 hours 58 minutes, or 40 minutes faster than any previous record.—[Photograph by Milton Kent (Sydney).]

recommendations will be in favour of a retention of the horse-power tax. Indeed, so evident is it that the more powerful influences have already decided the issues that I am moved to mild astonishment to find the representatives of the private motorist still wasting time on an inquiry the result of which is a foregone conclusion. As a matter of fact, the constitution of the Committee is all wrong. It ought not to be composed of people who have interests to serve. A question of such magnitude as this should have been examined by a Select Committee of Parliament, which could approach the matter with open minds, and with a single eye to the discovery of the best and most equitable methods of raising a pre-determined amount of money for the purposes of road maintenance and improvement. The people who compose the present Committee should be witnesses before such a tribunal, and not judges, as they are now.



OPEN, WITH FRONT AND REAR SCREENS IN POSITION: AN 11-H.P. HILLMAN ALL-WEATHER FOUR-SEATER.

we must have a Select Committee. After all, the matter involves a trifle of some £12,000,000 annually, which is surely worth a little trouble. W. W.

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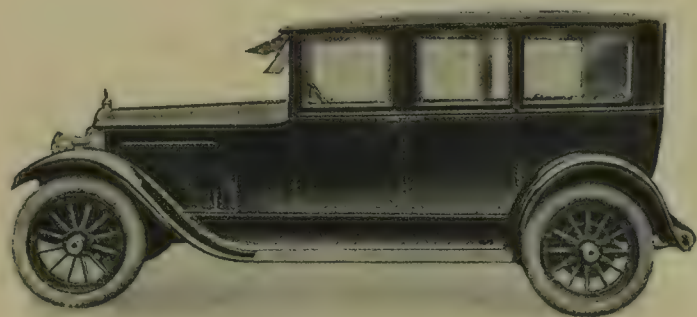
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## UP THE AMAZON IN A LINER.

IT is a remarkable fact, not perhaps generally realised, that one can take a pleasure trip in an ocean liner for a thousand miles up the River Amazon. The Booth Line cruises to the Amazon have proved



NATURE STUDY IN THE FORESTS OF THE AMAZON DURING A PLEASURE CRUISE: EGRETS ON A BUTTRESS-TREE.

exceedingly popular, and it has been decided to despatch the R.M.S. *Hildebrand* from Liverpool on March 20, calling at Leixoes, Lisbon, Madeira, Para, and Manaus. The voyage lasts about forty-five days. The saloon fares from Liverpool are from £90 to £100, including living on board at ports of call. For the through fare from London, including first-class return ticket to Liverpool, £3 extra is charged. Subsequent sailings are fixed for May 15, and thereafter every alternate month.

These delightful cruises afford a unique opportunity, for those in search of health-giving sunshine and interesting new experiences, to see the tropical wonders of the largest river in the world, the mighty Amazon of South America. Its total length is about 4000 miles, and it is navigable by ocean steamers for about 2300 miles. It flows through vast tropical forests, whose fauna and flora provide endless interest

for the naturalist. The mouth of the Amazon was discovered by the fifteenth-century Spanish navigator Vicente Yanez Pinzon (1460-1524).

The Booth Line, it may be added, has a high reputation for considerate attention to its passengers, and its ships are provided with every comfort. The *Hildebrand*, which carries the mails, has on board a doctor, nurse, and stewardesses, and is fitted with electric fans in every cabin, steam radiators, and all modern conveniences. A voyage in her is truly a pleasure cruise.

"SCIENCE JOTTINGS."—(Continued from page 312.)

are taken out and buried. The corpse is then placed upon a frame, and a fire is lit under it and kept burning till the corpse is thoroughly smoke-dried. It is then tied up in a mat, and placed in a roughly made hut.

The Ibibio people of Nigeria keep still nearer to the ancient Egyptian practices; for the body, after evisceration and embalming, is placed in a square chamber at the bottom of an underground passage.

One would have supposed that within the confines of Africa, at any rate, the cult of the dead would have spread with relative rapidity. Yet this was evidently by no means the case; for the methods of embalming and disembowelling are in every case those which obtained during the Twenty-first and later Dynasties. There seems evidence, indeed, to show that Egypt kept her secrets inviolate until the ninth century B.C. It is curious to note that one disgusting practice in the process of the mummification of the body, quite unknown in Egypt, turns up among widely separate peoples. This was the custom of collecting the drips from the decaying body, and mixing them with the food of the living. It was observed by the natives of Madagascar, and it occurs again in Indonesia, in New Guinea, and in the islands of Torres Straits.

There are those who contend that the practice of mummification is to be regarded as no more than evidence of "the similarity of the working of the human mind"! It is surely incredible that in widely sundered regions of the world the same usages of red ochre, of removing the brain and the viscera, should have been independently invented. The

mode of disembowelling is the most striking of all. In no case were the entrails ever extracted by the simple method of an incision down the whole length of the abdomen; but always, as among the ancient Egyptians, either through an incision in the flank, or in the perineum—either of them difficult. Further, almost everywhere the custom of erecting stone images and megalithic tombs has accompanied the practice of mummification. The stone image, from lack of skill, has commonly degenerated into a mere rough column, sometimes affording evidence of its intention only by crude suggestions of anatomical characteristics.

The limited space at my disposal makes it impossible to press home this argument, or to set down a title of the evidence which has been collected in its support. But enough has been said to show that there is more in the revelations of Tutankhamen's tomb than meets the eye.

W. P. PYCRAFT.

One year's edition of "Who's Who" (A. and C. Black; 42s. net) is outwardly very like another's, and the new volume for 1923 does not differ, in form or hue, from its predecessors. Those who have occasion to open the familiar red covers every day, however, know that each year this famous and indispensable book of reference increases in completeness and efficiency. The modern world of social and commercial intercourse would be lost without it, for it is one of those books which have become a national



SEEN DURING A PLEASURE CRUISE IN AN OCEAN LINER ON THE AMAZON: A NATIVE BOAT.

institution. There is much virtue in a title (in the literary sense), and "Who's Who" has one of the happiest titles ever invented—at once brief, colloquial, and expressive of its contents. The volume, which is now in its seventy-fifth year, contains over 30,000 biographies annually revised.

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SAVES AND PRESERVES YOUR TEETH.

A dentifrice prepared on the scientific basis as reported to the Medical Conferences by Dr. B. Kritchevsky and Dr. P. Seguin, of the Pasteur Institute of Paris,

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## PYORRHEA

and is strongly recommended as the only medically acknowledged safe preventive and cure of Mercurial Stomatitis, Gingivitis, bad breath,

and all Mouth Infections.

Sanogyl is now extensively used by all the leading dental clinics of Great Britain, France and America, and all the leading West-End dentists and London Hospitals.

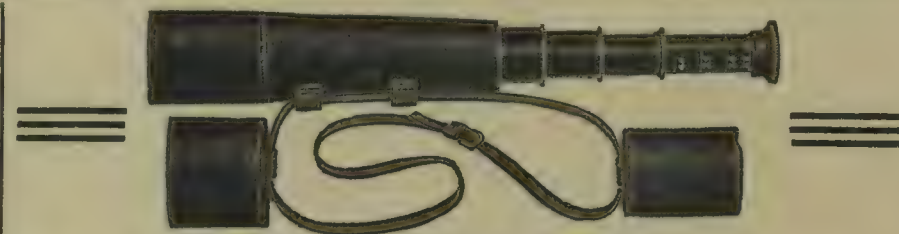
"Dr. Kritchevsky is to be congratulated upon his services, not only to the Dental Profession but to the public at large, and there can be no doubt that 'Sanogyl' may be conscientiously recommended."

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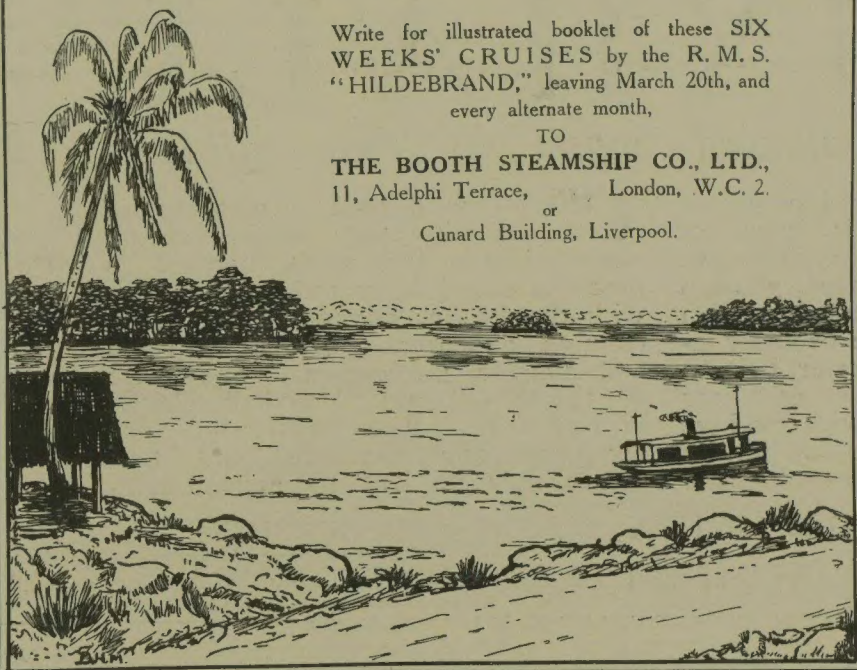
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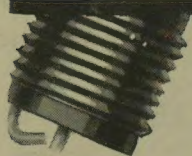


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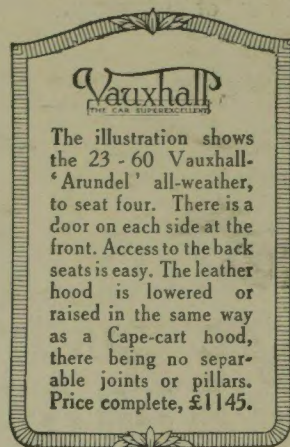
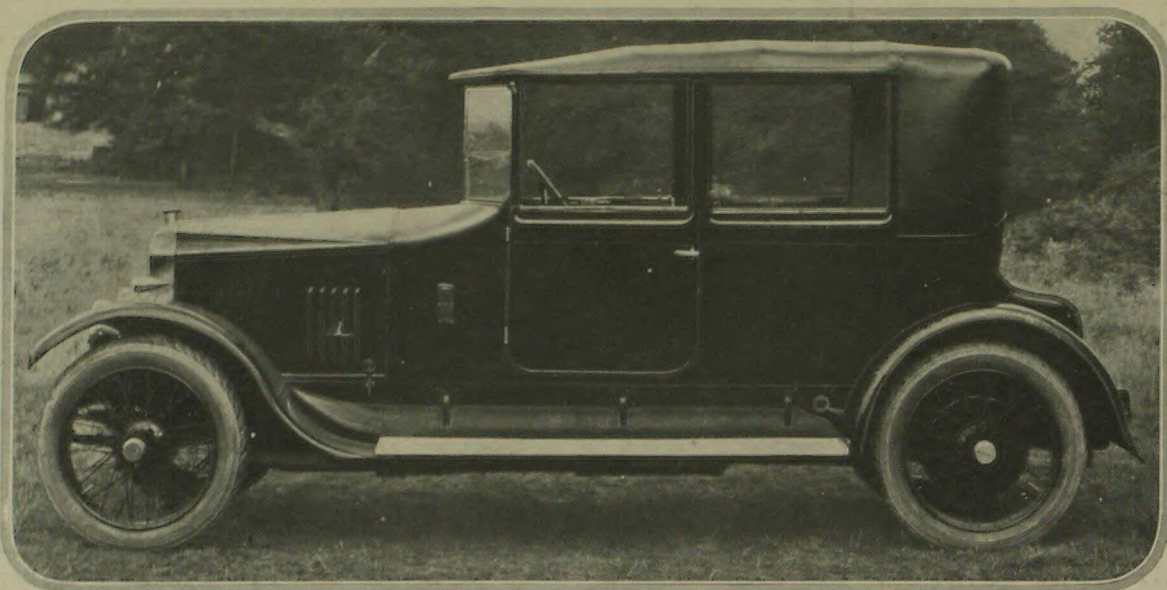
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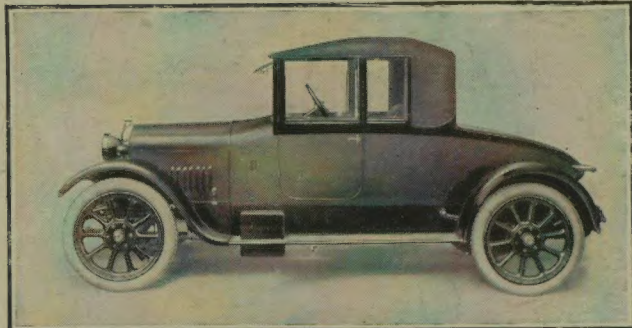
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Send for Catalogue illustrating all Models.

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The 12 h.p. ROVER COUPÉ DROP HEAD, Price £675.

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The Soap cleanses and purifies the pores the Ointment soothes and heals any irritation redness or roughness. Treatment: On retiring

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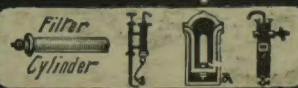
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